Motion Pictures at the Exposition

JULY 7 1915

THE NEW YORK DRAMATIC MIRROR

PRICE TEN CENTS

MME. BALDINA AND THEODOR OSLOFF
With "The Passing Show of 1915"

"Old New York Theaters" by Robt. Grau

Charles Purcell—cool and comfortable—enjoying his new canoe at Travers Island.

Mary Louise Eigholz and her Uncle Paul just after a romp in the surf at Venice, Cal.

Joseph Allenton reading about the theatrical world at Jacksonville, Fla.

Little Mimi Yvonne and her mother in a shady nook at Stephens Creek, South Carolina.

A group of wounded soldiers convalescing at the war hospital in Reading, Eng., after the battle of Ypres. The figure at the extreme left is Royal Tracy, of the 5th Batt. Canadian Infantry.

SNAPSHOTS OF SUMMER SCENES

White, N. Y.

Billie Burke holding converse with her pet monkey on the lawn of "Burkeley," her spacious estate in Westchester County.

Geraldine Farrar's handsome villa near the Lasky Studio in Hollywood, Cal.

John Dunsmure exercising his trotter, Maym Kelso, on his farm at Manorville, L. I.

Harry Corson Clarke and Margaret Dale Owen in a picturesque part of Papua.

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879

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OLD NEW YORK THEATERS

By ROBERT GRAU

IN 1870 there were fewer than ten theaters in New York city, but these were practically all of one class, where the scale of prices ranged from 25 cents to $1.50. The leading theater at this period was located at the corner of Fourteenth Street and Sixth Avenue and was called the Theater Francais. The theater stands to-day very little changed, save that it is devoted to moving pictures.

The only theaters above Fourteenth Street were the Brougham Theater, on West Twenty-fourth Street, adjoining the Fifth Avenue Hotel, and Wood's Museum, where Daly's Theater now stands. It will be news to many to know that Daly's Theater, save for decorations and minor alterations, is practically the same as the famous old playhouse where a generation ago two performances were given daily by a superb stock company, while in the lobbies various freaks were wont to hold sway to the amazement of the theatergoers of that day.

Wallack's was originally at Thirteenth Street and Broadway, while around the corner, practically the same house, too, as it stands to-day, was the Union Square Theater, where "Bob" Butler presented variety shows that would put to shame the best seen on Broadway to-day, save for spectacular features. The Union Square was the leading variety theater up to the time when Sheridan Shook and A. M. Palmer installed in the house the famous stock company which included, among others, Clara Morris, Rose Eytinge, Kate Claxton, Sara Jewett, Jeffreys Lewis, Charles R. Thorne, John Parselle, McKee Rankin, and F. F. Mackay. Wallack's became the "star" theater when Lester Wallack moved with his model stock company to the house that still bears his name at Thirtieth Street and Broadway.

Fourteenth Street was quite as prominent four decades ago as it is to-day, for besides the Theater Francais, where Ristori appeared and where French opera bouffe was first revealed, there was the Academy of Music, the same house in every way as it is to-day, and here grand opera passed through enough vicissitudes to merit a special article, but its glories are not likely to be lessened in the memory of "old-timers" by the threat that this grand old structure, too, will become a moving picture theater in the near future.

Steinway Hall, whose exterior still stands as it did in the '70's, was the one concert auditorium, and the grand place of the kind it was! Here were heard the great Rubinstein, the ponderous Wieniawski, and the two Pattis, Adelina and Carlotta.

I recall the advent of Adelina, when she came hither under her own management because no impresario would pay her $4,000 a night. The diva made the error of charging $10 a seat and faced a beggary array of empty seats at her opening concert—though she was at her prime—in fact, only on this visit was she heard at her best. The tournee was threatened with disaster, but an intrepid American showman, Henry E. Abbey, who had made a fortune with Sarah Bernhardt in her first tour here, arranged terms with Patti, reduced the seat scale of prices by one-half, paid the diva $4,000 a night and made another fortune for himself besides.

Steinway Hall also was the scene of the triumphs of the younger sister of Patti's. Carlotta had a voice scarcely less marvelous than her more celebrated sister, but she was handicapped by her lameness, which necessitated her confining her appearance to the concert platform, though she did appear once in grand opera, in Mozart's "The Magic Flute," and the memory of this event at the Academy of Music will last forever for all of those who were privileged to be entranced by the exquisite art of the diva.

Among others who dignified Steinway Hall were Christine Nilsson, who came in the early '70's and created a furore, and with her were heard Teresa Careno and Emile Sauret, both of whom are still potent attractions, with no indication that four decades of activity suggest the end of their unexampled careers.

Charles Dickens came to Steinway Hall in readings, so did Charlotte Cushman, while Mrs. Scott Siddons was the distinguishing feature of two consecutive seasons in the same concert room.

Around the corner from Steinway Hall, where the Deutsches Theater now stands, was Irving Hall, where the famous balls were given. It was here that the late King Edward, then the Prince of Wales, was given a grand welcome in a ball and reception, which was at the time the most colossal event of the year—or of many years, for that matter. Irving Hall was famous for its "pop" concerts, given under the direction of Lafayette Harrison, an old-time impresario, who once remarked that the ultimate destination of his kind was either the county jail or the mad house, and it would seem that he was indeed a prophet, though in recent years a few of his successors have died leaving enough for their funeral expenses—their lives being sacrificed prematurely in the effort to avoid the destiny of their predecessors.

New Yorkers of to-day may observe a vacant site just below Astor Place, on the east side of Broadway, and a truly historic location it is. For years this property has lain dormant, and only in the last few years have the owners—the Astor Estate—seen fit to tear down the old building which had stood there vacant for more than a decade. Its last use was for fistic events and before that it was known as "Ye London Streete"; but for forty years before this site was occupied by theaters of every sort. It was originally a church and became famous as the New York Theater, where the renowned Worrell Sisters had their home, and here they were wont to appear in such burlesques as "Ixon," "The Forty Thieves," and "The Field of the Cloth of Gold." This theater had, perhaps, the most checkered career of any in New York's history—at some time or other every manager had his try at it—until it came to be called "The Morgue."

At 720 Broadway was Lina Edwin's Theater, a bijou house, which afterwards housed the famous Kelly and Leon Minstrels. A little further down was the Olympic Theater, where George L. Fox made his memorable 500-night run as "Humpty-Dumpty." Poor Fox! When he died pantomime went with him to the grave. He was truly a great actor who took a serious view of his art. His aspiration to a tragedian's career tended to shorten his days and he could not reconcile himself to the fact that only as a clown was he acceptable.

The old Metropolitan Theater was at 585 Broadway. Here the famous San Francisco Minstrels had their permanent abode until they moved up to Twenty-eighth Street and Broadway. They were succeeded at "585" by Tony Pastor, who for years innumerable presented "polite variety" there.

Across the street was Niblo's Garden, a theater with more historic worth attached to it than any that can be recalled. Niblo's will always be best known for the great spectacles which Jarrett and Palmer presented there, the first of which, "The Black Crook," ran for two years and was often revived afterward. It was in this production that the peerless Morlachi and the dainty Bonfati set old New York literally crazy with their remarkable toe-dancing. Bonfati still lives and is now presiding over a studio where dancers of another generation are benefiting from her consummate art and knowledge. Bonfati in the height of her career was married to a young banker of the Hoffmann family, but he did not long survive the wedding. Morlachi was married to the world-renowned scout, W. H. Omohundro (Texas Jack), and the two lived happily together for many years. Niblo's was the scene of the many great achievements of the Kiralfy family; there were three brothers and three sisters, and they were the first to introduce their peculiar type of Hungarian dances. Of the brothers, the eldest was Imre, who afterwards became a great managerial figure and is now a millionaire magnate in London, where he provides the great pageantry for the Earl's Court exhibitions. Arnold, the youngest, and considered the best dancer of the three, died in 1908 in destitute circumstances, neglected by his brothers.

The Kiralfy sisters had short careers, all having married and retired many years ago. One married A. L. Parkes, a well-known newspaperman, who was dramatic editor of the New York *Mercury*, a periodical which cut a wide swath in New York forty years ago. Another sister married Edmund Gerson, an impresario. Madame Gerson is now in a sanitarium at Stamford, Conn., where she was placed several years ago owing to mental collapse.

Whenever I happen to hie myself to the lower part of the now greater city, I have always been impressed with the changes which time has rung, and nowhere has this seemed so significant as on the block between Spring and Broome streets, on Broadway, with its vast array of mercantile buildings and warehouses. There is nothing about this locale to-day to remind one of the glories of the old Theater Comique, where Harrigan and Hart reigned supreme, and where the famous "Mulligan Guards" came into being. Here was, indeed, a typical spot, and it is enough to make one who has gazed upon the spectacle of other days shudder to find himself in the gloom and desertion which prevails here after dark, where, and it does not seem so long ago, once was the most brilliantly lighted and the gayest spot to be found in the big city—a veritable "Rialto," as I recall it!

191589

MADAME CRITIC

TO SAY, "I am going to the Winter Garden," has such a pleasant sound of snow and ice on a night when the thermometer is wending its way along some never-so-warm-before region. And once seated in a comfortable, linen-covered chair, before which hangs a little glass ash-receiver, while dozens of electric fans throughout the house keep busy humming, a feeling of gratitude is bound to steal over you for the thoughtfulness of the management. It doesn't matter in the least that business is business, and it is a matter of business with them to see that you keep cool while the performance is going on. You're glad you are cool. And, if you are a woman, and have no understanding of the joys of smoking, you look enviously at the men and wonder why they seem so happy because they have the privilege of depositing ashes from time to time in the little glass jars.

The Winter Garden wouldn't be the delight it seems to be to the males without their cigars and cigarettes. And no matter how alluring the narrow path promenades, the smokes come first by way of genuine satisfaction. The Shuberts do not try to cool their patrons by means of suggestion. There are no huge cakes of ice in which gracefuly repose pink roses just inside the entrance doors, for it has been proved that once out of sight of the ice the temperature was just as warm as though one had never gazed imaginatively upon the American's first aid to the staff of life.

Once the curtain rises, however, the social position of the mercury counts for little, for there is so much to distract and interest. For the life of me, I couldn't say what it was all about. Really, that is such an unnecessary thing to know. When I tell you that George Monroe still walks with a billowy swell, which he illustrates practically when he removes his corsets, and still talks with that irresistible intonation which makes people laugh whether they want to or not, you will have ample reason for going to the Winter Garden. Then there is John Charles Thomas, as Youth, following blondly in William Elliott's and Richard Barbee's trail through the Gay White Way. There is, also, a trio of dancers, anyone of whom might cause the others pangs because of a division in popularity. There is Madame Maria Baldina, not forgetting Theodor Kosloff and Alexis Kosloff, each an artist in his work, and Marilynn Miller and Frances Pritchard. For those who love dancing—and what New Yorker does not?—the Winter Garden offers a generous entertainment. Madame Baldina is expertness and grace and ease, while Misses Miller and Pritchard are like nymphs of the Springtime who come out on the green to welcome the May—only it is July. Little Miss Miller is a dainty merry sprite who would love to throw dust in the eyes of mortals just for the pleasure of seeing them try to get it out, while Miss Pritchard might be the dainty fairy presiding over fragrant flower dells, aiding Cupid in his matches. There is something about this young girl which is poetic. The turn of her head and the wave of her arms are unlike those of any other dancer we have admired since the craze assailed us.

The Howard Brothers are there in full force, and they certainly earn their salaries, for they never stop working. I haven't made up my mind yet which personage Willie Howard wants us to believe him, whether Fred Stone, Charlie Chaplin or David Belasco. He is one of those iridescent personalities that can easily play the chameleon.

As to the music, I can best describe it by quoting a bit of dialogue. "Is that a piece of music?" asks someone of George Monroe, who is nervously unrolling a manuscript supposed to be the "Song of Songs."

"No," replies Monroe, 'this is a popular song."

The songs in the new production won't stick in your brain five minutes after they are sung. There is one which rather surprised the audience, because of its sentiment, although it did not arouse any great degree of enthusiasm and seemed utterly out of place in such a performance, one sung by the Howards, which tells that "We want a big Navy and a big Army, too."

I must say that the audience did not appear to want to think about so blood-suggesting a subject when it preferred the air filled with dainty femininity in some sort of nonsense and scanty drapings. There is a time and a place for everything and it seems to me that the Winter Garden is not the right place in which to issue a call to arms for future defense. Most people who go there want to forget about the war; they want to be amused, entertained, and are glad of a chance to leave the squabbles of politicians outside. Besides, lots of people in this country don't believe in raising their boys to be soldiers, you know. Frances Demarest gets prettier every year. In one act she wears a delicate pink dress with ostrich feather head gear of the same shade which is unusual and most becoming to her blonde type of beauty.

I mustn't forget the tired business man's particular delight, the maidens who familiarize themselves with the audience by means of the runways and plenty of fishing tackle. Quite a spirit of camaraderie is established in a very short time and bridges over that bare space between the first row of the orchestra and the former front row of the stage far more effectively than all the "Marie-Odile" and Granville Barker productions could ever do. In the legitimate productions you've got to stop at the stage apron, but in topical extravagances it is entirely different, and that "intimacy" of which the critics love to write concerning mental winter attractions is certainly established to a remarkable degree in the no-food-for-thought sort of Summer amusement. As I watched those rounded, dimpled knees passing and repassing along the front row and up the center of the house I decided that Americans possess amazing poise and, again, as I watched the men eagerly reaching for the bait on the lines and even leaving the seats in order to pick up ping-pong balls which had been tossed at them and had rolled down the aisle, I concluded that Americans are also childlike and bland, and glad to divest themselves of a bit of dignity once in a while.

I tried to figure out, too, which young woman was the one who recently figured as the recipient of a $700 floral offering which was so beautiful that the stage manager asked permission to place it in a conspicuous position on the stage during the most gorgeous scene of the production.

This gift was about four feet square as to platform and about eight feet high as to plant. There were hundreds of the most expensive flowers used to make the platform, and it was truly a work of art from a master hand in designing. When it was dragged into the theater, the pretty girl to whom it was delivered looked at it, shrugged her shoulders and said something about its being "awfully pretty." Then she continued her makeup in her bower of American roses, several hundred in number, quite accustomed to such extravagance.

Such beauties are so disdainful of the principals in the production, it is said, that they consider them beneath their notice.

No wonder these pretty girls are spoiled.

Automobiles, flowers and the sons of millionaires waiting at the stage door make life one continual round of excitement. Actresses in the dramatic branch of the stage will tell you that the Stage Door Johnny is no more and young leading men will also tell you that the Matinee Girl is a dream, that he has often heard of her but has never met the species; but those musical attraction artists who merely pose and skip and smile can tell you another story. And they have good reason to feel their importance, for what would the production be without pretty girls?

The music may be disappointing, the principals not particularly entertaining and the average audience will put up with these deficiencies if the chorus girls are all that the press agent has said they are.

When these children of the runways can look over the first few rows down front and see the same faces night after night and smile, then, at least, they have no doubt of the success of the entertainment for a long run. The more admirers a girl has the more desirable she is to the management, which wishes to engage young women who are popular and can attract patrons to the theater. That is why the ugly chorus girl has no chance on earth. Those who know her well might recommend her to the managers as being fascinating, when you know her, but seeing is believing with the public that is to be amused, and a girl can't explain, "I'm not pretty, but you'd like me if you knew me."

Truly the rule, "My face is my fortune, sir, she said," must apply in musical attractions.

If by chance a homely girl should secure an engagement in the second or third row, she certainly would have every opportunity to regret it, for beauty reigns supreme and is very disdainful of its less fortunate sisters.

MARIE B. SCHRADER.

White, N. Y.

DAPHNE POLLARD AND A GROUP OF COMELY CORYPHEES GOING THROUGH THEIR SYNCOPATED PACES IN "THE PASSING SHOW OF 1915."

MERE DREAMS OF AVARICE

The dream of the theatrical press agent turns to dollars and it is seemingly impossible for him to get his mind on anything else. When he wants to call attention to any particular star in the theatrical firmament he does so by telling fabulous stories about the salary paid to the stage celebrity, writes the *Oklahoma City Times*.

Long ago it was the one best stunt for an actress to have her priceless gems stolen. The press agents originated it and it ran for years. Then they turned their attention to high salaries, and that has been going on for years. Some of the stage celebrities are paid so much, according to the press agents' dope, that in a few years they will have all the money in the world.

Even the movie actors are sharing in these fabulous tales of wealth sent out by the press agents. One of the movie actors, a fairly good clown with a reputation built up on horse-play for the screen, is said to be receiving a salary greater than that of the President of the United States. Every now and then the film corporation employing him makes him a present of a $10,000 automobile, or a large diamond, just to keep him in good humor, the press agent tells us.

All this old stuff, warmed over from the press agent work done years ago for the actors and actresses of the legitimate drama. The moving picture business is growing by leaps and bounds and large sums of money are being spent to produce films, but any time a film company has $10,000 to spend it will not be invested in an automobile or a diamond for a favorite actor. That is too much to pay for an automobile, anyhow, while the price of Fords remains so low.

The work of the press agents is energetic though, but it is very coarse. A moving picture actor who had been receiving one of the fabulous salaries died recently and his estate amounted to only $8,000. The great bulk of his fortune disappeared when his press agent quit work.

A NEW STANLEY HOUGHTON PLAY

LONDON (*Special*).—Though Stanley Houghton's posthumous drama, "The Hillarys," now running at the Criterion, has not the incisive philosophy or the deft characterization of his "Hindle Wakes" or "Younger Generation," it has been, on the whole, well received in Londn. The play, like all the other works of the young dramatist, is concerned with the straightening out of man-made emotional problems by the invincible common sense of woman. The chief character from a dramatic standpoint is an old aunt who gabbles commonplaces, but who, when occasion demands, never fails to clinch an argument by the application of sound judgment.

Harold Brighouse, a Manchester co-worker with Houghton, was called in to put the finishing touches to the play.

THE greatest thought is the thought that makes men think.—CARLISLE.

Personal

CLAIRE.—It is indeed gratifying to know that Ina Claire has again come into her own. Not since she fascinated New Yorkers as the demure little Quaker Girl has she appeared to such excellent advantage as in the "Ziegfeld Follies," now running at the New Amsterdam Theater. Undoubtedly the greatest applause on the opening night was given to her impersonation of "Marie-Odile." Her representation of Mr. Belasco's little Alsatian novice was so accurate and so altogether charming that it will long be remembered as the brightest feature of the entertainment. To Miss Claire is also allotted the song hit, "Hello, 'Frisco," a melody concerning telephonic communication between New York and San Francisco, which she sings appealingly in company with Bernard Granville.

DORZIAT.—Mlle. Gabrielle Dorziat, who was seen here last season with William Faversham in "The Hawk," recently made a visit to her native city of Rheims. Returning to London she related her experiences to Edward Knoblauch, who was so impressed that he suggested a little drama should be made out of them. "The Way to Win" was the result. The playlet, in which Madame Dorziat plays the leading role, is now running at the Coliseum Theater.

Matzene, Chicago.

MR. ANDREAS DIPPEL,

Whose Production of "The Lilac Domino" Was One of the Musical Delights of the Season. He Recently Added to His Managerial Laurels by His Able Direction of The International Wrestling Tournament.

HEAD.—Alfred Head, general press representative for H. H. Frazee, has been appointed to succeed John Flinn as dramatic editor of the New York *Herald*. Mr. Head is one of the ablest dramatic reviewers in the country, having been critic of the St. Louis *Post Dispatch* for several years and later assistant to Mr. Flinn on the *Herald*. His former duties in the Frazee office will be assumed by Charles L. Hertzman.

MORRISON.—Among the callers at THE MIRROR office last week was E. W. Morrison, who has just returned to New York after an absence of over two years in Australia. Upon the conclusion of a successful engagement in "Peter Pan" and in other productions with Maude Adams, Mr. Morrison sailed for Australia in April, 1913. Originally planning to remain six months, his success was so complete that he was persuaded to lengthen his stay indefinitely. In association with J. C. Williamson, Ltd., he produced "Within the Law," in which as Joe Garson he scored one of the biggest hits in the history of the Australian stage; "Madame X," in which he was seen as Laroque; "The Argyle Case," in which he played the part of Dr. Kreisler, and other well-known Broadway successes. Mr. Morrison was one of the original members of the New Theater Company and was later identified with a number of the late Henry B. Harris's productions.

NIBLO.—Mr. and Mrs. Fred Niblo (Josephine Cohan) and their son, Fred, Jr., returned to Broadway last week after an absence of nearly four years, which they spent in Australia, playing a series of Cohan and Harris successes. So popular were they in Australia that Sydney capitalists offered to build them a theater if they would remain, but owing to a contract to appear in New York they were compelled to reject the offer. Mr. and Mrs. Niblo will be seen in a new play during the coming season under the direction of Cohan and Harris.

VON MAYHOF.—After an absence of several months in Germany where she has been appearing with great success, Grete Von Mayhof has returned to this country and has signed Lionel Hein as her manager. Miss Von Mayhof will be remembered for her charming performance in the German production of "The Midnight Girl" at the Adolf Philipp Theater.

REMINISCENCES OF AN OLD ACTOR

(*Charles A. Krone in St. Louis "Globe-Democrat."*)

"You spoke of Ben De Bar," I interrupted. "Did you know him well?"

"As well as you would expect to know the man who was your manager and friend for twenty-three years," he said, smiling. "I was going to tell you something about De Bar that will shed some light on the theater of other days. You know, they have immortalized the name of De Bar on one of the tablets that adorn the pedestal of the Shakespeare statue in Tower Grove Park. I suppose De Bar was better known for his interpretation of 'Falstaff' than any other character he ever played. He had played it so often that everybody in St. Louis knew it to perfection, when a very famous man from the East, William Burton, came here to take the leads in a long engagement at McVicker's Theater. It was announced that he would open in 'Merry Wives' at Windsor, so the week before his arrival De Bar gave that comedy at his theater on Pine Street. The following week Burton gave his interpretation, and it fell flat. His vanity was a little nipped, but he had the good sense to change to Dombey & Son, and his 'Capt. Cuttle' was an immense success.

"Following him we had the elder Wallack, and I was with him in 'Hamlet' and 'Richard III.' and several of the English classics. We had several other celebrities, but the most important one among them was Edwin Booth, who was having his first season as a star. When he came into the dressing room with Manager McVicker we were all struck with the same thought—that he was nothing more than the son of Junius Brutus Booth. His appearance was all against him; but he had little difficulty in convincing us that he was as great an actor as his father, in a totally different way. We were accustomed to a good deal of ranting and strutting on the stage, and we missed all of this in his work. We felt something altogether new, and we were won over to the quiet method of delineating passion when we saw his work in the part of 'Raphael' in 'The Marble Heart.' It was the most exquisite refinement of art, and it marked a new era in acting.

"Hard as I had to work at my own theater I managed to see a little of the stars who came to De Bar's Theater. Julia Dean played an engagement there, and so did Dion Boucicault and his wife, and Mrs. Farren and John Owens. Mrs. De Bar, I learned to know in the after years, when I had been on the road and returned to the stock company work. At the close of my first year's professional work I thought my training had not been sufficiently varied, so I made a contract to play an engagement at the Athenaeum Theater at Keokuk, Ia. The man who gave me the contract was a comedian from New England. I went up the river on the boat, and when I arrived I found that the man who had made me such fine promises in St. Louis was a rank impostor. It happened, fortunately for me, that the real manager of the theater was in desperate need of a man who had been trained to a great variety of parts, so he put me to work. It will interest you to know that the music was furnished by Richard Maddern and his seven children. One of them was the father of our St. Louis musician and another was the mother of Minnie Maddern Fiske.

GROCERY CLERK NOW OPERA STAR

PORTLAND, ORE., July 3.—W. Ernest Crosby, of 1103 Hawthorne Avenue, clerk in the grocery store of his father, W. A. Crosby, has just signed a contract for sixty weeks with Henry W. Savage's "Sari" company in which Mizzi Hajos is starring. He has been engaged as understudy to H. W. Marsh, who plays the part of Laczi, and when he has mastered the necessary stage technic he will be cast as Laczi himself.

Mr. Crosby, who is twenty-six years old, has a powerful appealing tenor voice.

NEW PEPLE PLAY

Among the new offerings of the coming season will be a comedy by Edward Peple, author of "A Pair of Sixes." The piece will be known as "Friend Martha" and Oza Waldrop will have the leading role.

A very intelligent canine named Jasper will play a leading role in "Me and My Dog" the new comedy by Frederick Ballard which Cohan and Harris are to produce next week in Atlantic City.

Alice Dovey, Willard Louis and Artie Mehlinger have been added to the cast of "Hands Up."

NEWS STORY OF THE WEEK

Two Hearts and Teeth That Beat as One

And so they were married, John F. Royal, a theatrical manager of Cincinnati, and Miss Annie Kenny, a belle of Newport, Ky.—all Kentucky girls are belles. But Miss Kenny, we are assured by John Redhead Froome, Jr., our Cincinnati correspondent, says Miss Kenny is particularly fetching in beauty and witchery. The wedding occurred in a Newport church June 24 and was, according to Froome, a very quiet affair. (We are still hoping to hear, before we quit, of a noisy wedding.) Was there any reason why John F. Royal and Miss Kenny should not have married? Echo, none! Then why this? Sit still. (One time (ever hear of a story that didn't happen at one time?) John Royal had a toothache. If you never had athleticism of the jaw you won't appreciate this story. He went to the dentisterie—that's the way they spell it on the Ohio. Coincidentally, with Royal's jumping jaw, one of Miss Kenny's molars (there may have been more than one) got on the rampage. She to the dentisterie—yes, the same at which John Royal was a visitor. (Don't anticipate.) The tooth-fixer knew 'em before they had jaw aches. He introduced the twain. Risky business, bringing a young man and woman together when each has a palpitating molar. After that, Cupid went on the job and found that it wasn't a case of toothaches, but heartaches. And Cupid applied the remedy. Selah.

Sarony, Fifth Avenue.

MR. FRANCIS WILSON,

Popular Comedian, Who, It Is Reported, Will Return to the New York Stage Next Season in a Revival of Captain Marshall's Comedy, "The Duke of Killiekrankie."

"H. G. F." ON ROLL OF HONOR

(*Reginald Wolf in Morning Telegraph.*)

Add Harrison Grey Fiske's name to the theatrical Legion of Honor. Like James K. Hackett, Lew Dockstader, and Richard Carle, all of whom in their time paid off their indebtedness despite the relief afforded by the bankruptcy statutes. Mr. Fiske, although within the same statutory protection, has been devoting every energy to the full payments of his debts, and has at last succeeded in paying every player to whom he was obligated.

Joseph Klaw, trustee in bankruptcy for Mr. Fiske, has with Mr. Fiske's co-operation and through his attorney, Mortimer Fishel, obtained an order from the referee permitting him to pay all the players in Mr. Fiske's various companies as well as the office staff.

Since the filing of the petition in bankruptcy, Mr. Fiske has personally given his assistance to the court and to the trustee in realizing for the creditors as much money as possible. When it came to a sale of the assets he turned in not only the holdings and equipment of his business, but his private library and personal trinkets.

By dint of these efforts, Mr. Klaw finally was in a position to ask the court to give preference to employes in the payment of claims, promising to settle these claims at once. Referee Dexter yesterday granted that petition and will sign the checks to-day. Consequently the Fourth of July will have an unusual significance to a number of actors.

"PATIENCE SPARHAWK"

"Patience Sparhawk," a dramatization of Gertrude Atherton's story of the same name will be among next season's new productions.

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Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

ANOTHER FAREWELL TOUR?

No one can charge us consistently with a lack of appreciation of the genius of Sir JOHNSTON FORBES-ROBERTSON. We still regard his Hamlet as the best since BOOTH'S.

But neither the respect we have for his talent nor his title shall prevent us from saying that the announcement of his return next season for another farewell tour smacks a trifle of commercialism.

It caused us pain, too, when the announcement went forth that the splendid actor was embarking upon his farewell tour. Our pain was somewhat ameliorated when we were told that his farewell tour was to be continued another year. Our pain is turned into something akin to disappointment since we are informed that he is making his farewell tour in installments.

We know but too well that farewell tours in certain cases of distinguished players are most profitable. We are also aware in Sir JOHNSTON'S case that it took the American public some years to discover his true merit. That merit centered peculiarly in his ability to play Hamlet. In several other roles of SHAKESPEARE he came only within hailing distance of his success in "Hamlet." He approached it more nearly in "The Third Floor Back" than in anything else. But he is a refined actor, a charming gentleman withal. We do not grudge him his belated opportunity to turn his genius into money. We are merely painfully impressed by the reflection that he should copy a page out of the itinerary of SARAH BERNHARDT.

HONORING THE PLAYERS

IN response to the request of Mr. JAMES A. BARR, Director of Congresses, the Actors' Equity Association has gladly consented to hold what may possibly be a portentous meeting at the Panama-Pacific Exposition.

For some years there has been an undercurrent of feeling that the theatrical profession in America has hardly taken its just place, in the minds of the public, with its sister arts. The recognition of this nature goes far to refute any such idea. It is the first time that the actor's profession has been accorded a day at any of the great expositions. An opportunity such as this is a golden one for the publicity of what the Actors' Equity stands for, namely, the correction of the many evils that have come to be the practice and business between managers and actors, the betterment of the conditions of both actor and manager, and of the stage as an institution.

An informal meeting will be held on July 8th in San Francisco. There will be a meeting in Los Angeles on July 17th at Burbank Theater Hall. There being many hundreds of actors now in Los Angeles, owing to their work in the large film companies located there, it will be a splendid opportunity for the Actors' Equity Association to reach them en masse.

OPPORTUNITY AND BRAINS

A PLAY may have merit and fail. The actor who cannot grasp the significance of his role will blight the work of a genius.

Reduced to its minimum, this is the idea of Mr. EDWARD CURTIS, stage-manager of the Mackay-Kemble Players in Hamilton, Ont. He suggests a remedy—and the man who can prescribe a cure for anything that isn't right is entitled to a hearing. Mr. CURTIS proposes that the theatrical producer should have a theatrical farm, after the idea of a baseball magnate.

There are schools of acting, and schools of journalism and schools of business, and others. It has become necessary in nearly all lines of business for an applicant to have had training in some institution for the work he seeks. An applicant for a clerical position in a Wall Street office was qualified in all of the essentials necessary save one. The applicant had not come from a school which makes a specialty of the kind of work for which he was wanted. He was not given an opportunity of trying. The head of the concern sounded the keynote of business as it is conducted to-day when he said that his time was too valuable to wait on trials.

If the hour has not struck for theatrical managers to require trained people for their productions, it is close at hand. The school of acting helps in the development of proficiency. It is to be highly commended. But it does not, it cannot, enable the student to analyze a role, for when the student has finished his course in the school he does not even know, in many instances, the name of the play in which he may have a part.

If we understand Mr. CURTIS'S plan, the theatrical farm will make or break the man or woman who seeks a particular role in the play to be produced. "How can you expect," he asks, "an ingenue or a soubrette with two or three years' experience, who, during that time has not played over three or four roles, to jump in and create a role that requires a technique born of many years of experience, due to having interpreted scores of parts?

"More plays are killed because one young actor, lacking experience, was unable to fit his part into the mosaic; and, although this part in itself represented very little, still it was necessary to complete the play, and being ill-played, struck a jarring note in the eye and ear of the audience, and failing to synchronize, made the play just miss getting over."

If the applicant has had the benefit of the school of acting it will be easier for him to get the meaning of the role sought or offered than would be the case had he never been a student. The mere fact that he comes from a school of acting will not, however, qualify him. Some of the most egregious asses and complete failures are from great universities.

It comes to this—if the applicant has a combination of common sense and application mixed with a modicum of ambition—the theatrical farm suggested by Mr. CURTIS will give the applicant the opportunity of making good, as business parlance has it, and the man who failed at Waterloo said that ability without opportunity can accomplish nothing. If a man has not enough gumption to know the meaning of the character he is to impersonate, no school or farm or system can get it in his head.

The surgical operation necessary to make a Scotchman see a joke—the libel was uttered by SYDNEY SMITH, we believe—would not, if applied for a different purpose, enable a dolt to interpret what a man of brains has constructed. If Mr. CURTIS'S plan shall be adopted, "Back to the farm" will be as applicable to many actors as it has been and is to some others.

DUNBAR ENJOYS "THE MIRROR"

Editor DRAMATIC MIRROR:

SIR.—Just a word to tell you how much we enjoyed the editorials of the current number. We read the one "'Faust' in Indiana" to several of the illuminati of the Hoosier State, including the learned daughter of the junior United States Senator, and the results were audible, highly audible laughter. We sent congratulations to Mr. Will H. Bruno for calling forth so much comment and for breaking the record this year in the stock circles of Indiana by staying on the map so long. The other editorial on the nude in art was not so happy. With the rise of moving pictures and of phonographs and the decay of religion, the human body has come to be looked upon as less holy, more common. Osteopathy, chiropractic, and mixed bathing together with living pictures and physical training has robbed the human form divine of its divinity. Doctors now think nothing of telling their patients to strip and retire to their practice couches for treatment; whereas to grab the pulse formerly caused an awful shock.

I signed one contract with Mr. R. M. Wilson to play "Down the Wabash" in repertory this Fall, and have other prospects ahead. So much for MIRROR ad. results. Another trial soon.

Yours respectfully,
ROBIN DUNBAR.

June 28, 1915.

GOSSIP

Bess Ryan, late of "Experience," who sued Harry K. Mansfield, formerly proprietor of the Ferncroft Inn, for $50,000 for breach of promise, has received $19,500 from Mr. Mansfield, and the case, which was soon to have been retried, has been withdrawn from the courts.

Carl Randall has opened a dancing academy under the direction of F. Ziegfeld, Jr., in the New Amsterdam Theater Building.

Bertine Robison (Mrs. Clifford Dempsey) closed her two years and a half with Taylor Granville and will play the charming widow in "Seven Keys to Baldpate" the coming season.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. **No questions answered by mail.**]

EDWARDS, Stamford, Conn.—Madame Nazimova toured in "The Doll's House" during the season of 1908, but we cannot tell you whether Stamford, Conn., was included in the tour.

E. E. VORNDRAN, Pittsburgh, Pa.—The scene of "The Writing on the Wall" is in the library of the Lawrence home in New York. The first act occurs after dinner on an evening in December. The second, third and fourth acts take place the afternoon of the day before Christmas.

E. B. SUSSMAN.—We have no way of giving information how to obtain such a position. The men are usually taken from newspaper offices after considerable experience. A personal application seems best.

R. A. GRAMMER, Tiverton, R. I.—The sale of a sketch depends on many conditions—its character, the number of characters, length, etc. Send it to one of the play agents advertising in THE MIRROR, who will read it and endeavor to place it for you on a commission, if it meets with approval.

"ST. LOUIS READER."—(1) We have no record of the stage appearance of the author, Alice E. Ives. (2) James O'Neil played in "The Two Orphans" in 1904. We are quite sure Mr. O'Neil never played in "The Old Homestead" or "My Old Kentucky Home." (3) There is a Thanhouser motion picture company located at New Rochelle, N. Y. (4) There is a Mabel Page stock—but cannot give you its present location. Watch Permanent Stock list.

A. E. A. H., Philadelphia, Pa.—(1) Enid May Jackson's picture appeared in the group of the Greenpoint Stock company in THE MIRROR of Sept. 10, 1913, on page two. (2) We regret that we cannot give further information concerning her that you desire. Her future plans are unknown to us. (3) We believe that Lillian Walker is of Swedish birth. Thank you for your good opinion of THE MIRROR.

M. H. J., Seattle, Wash.—(1) Theda Bara is with the Fox Motion Picture Company. (2) Stella Hoban was last in "Fads and Fancies." (3) Portraits of Elsie Ferguson have been published in the *American Magazine*, New York, *Book News Monthly*, Philadelphia, *Munsey's Magazine*, New York, *Dramatic News*, New York, *Strand Magazine*, New York, *Theater Magazine*, New York, and DRAMATIC MIRROR, New York. Miss Ferguson made her first appearance on the stage in "The Liberty Belles" at Madison Square Theater, New York city, October, 1901. She has played in "Miss Dolly Dollars," "The Girl from Kay's," "The Two Schools," "The New Clown," "The Second Fiddle," "The Earl of Pawtucket," "Pierre of the Plains," "The Battle," "The Traveling Salesman," "Such a Little Queen," "Caste," "A Matter of Money," "Ambition," "Dolly Madison" ("The First Lady of the Land"), "Rosedale," "Arizona," and "Outcast."

R. F. INTERESTED.—Some of Ibsen's plays and the dates of their production are: "Love's Comedy," Hudson Theater, New York city, March 23, 1908; "The Pretenders," given by Yale University Dramatic Association at Waldorf-Astoria, New York city, April 2, 1907; "Young Men's League," Murray Hill Theater, New York city, Oct. 8, 1905; "The Vikings of Helgioland," Empire Theater, New York city, March 22, 1907; "The Master Builder," Carnegie Lyceum, New York city, Jan. 17, 1900; "An Enemy of the People," New York city, Jan. 1, 1905; "Pillars of Society," Lyric Theater, New York city, April 15, 1904; "When We Dead Awaken," Deutsches Theater, Berlin, April 4, 1900; "John Gabriel Borkman," Hoyt's Theater, New York city, Nov. 18, 1897; "Peer Gynt," New Amsterdam Theater, New York city, Feb. 25, 1907; "Wild Duck," Theater Libre, Paris, May 5, 1891; "The Festival of Solho," Mains Theater, Berlin, Dec. 15, 1896; "Ghosts," Amberg's Theater, New York city, April 3, 1891; "Rosmersholm," Paris, November, 1893; "Hedda Gabler," Fifth Avenue Theater, New York city, March 30, 1898; "Little Eyolf," Paris, May 11, 1895; "A Doll's House," Palmer's Theater, New York city, Dec. 28, 1889. The dates given do not all represent the first performances.

NEWS STORY OF THE WEEK

Two Hearts and Teeth That Beat as One

And so they were married, John F. Royal, a theatrical manager of Cincinnati, and Miss Annie Kenny, a belle of Newport, Ky. —all Kentucky girls are belles. But Miss Kenny, we are assured by John Redhead Froome, Jr., our Cincinnati correspondent, says Miss Kenny is particularly fetching in beauty and witchery. The wedding occurred in a Newport church June 24 and was, according to Froome, a very quiet affair. (We are still hoping to hear, before we quit, of a noisy wedding.) Was there any reason why John F. Royal and Miss Kenny should not have married? Echo, none! Then why this? Sit still. One time (ever hear of a story that didn't happen at one time?) John Royal had a toothache. If you never had athleticism of the jaw you won't appreciate this story. He went to the dentisterie—that's the way they spell it on the Ohio. Coincidentally with Royal's jumping jaw, one of Miss Kenny's molars (there may have been more than one) got on the rampage. She to the dentisterie—yes, the same at which John Royal was a visitor. (Don't anticipate.) The tooth-fixer knew 'em before they had jaw aches. He introduced the twain. Risky business, bringing a young man and woman together when each has a palpitating molar. After that, Cupid went on the job and found that it wasn't a case of toothaches, but heartaches. And Cupid applied the remedy. Selah.

MALCOLM WILLIAMS DIVORCED

Judge Lehman, of the Supreme Court, has granted an interlocutory decree of divorce to Minnie Radcliffe Williams from her husband, Malcolm E. Williams, upon statutory grounds. They were married in St. Louis in 1898, and have been separated for the past nine years.

Miss Williams played leading characters with Joseph Jefferson, Sol Smith Russell, and Elinore Robson, and lately played vaudeville in the sketch, "Flashlight Cragin," while Mr. Williams appeared in leading roles in "Polly of the Circus," "Master of the House," and "The Typhoon." During this season he was seen in "The Phantom Rival."

Attorney M. Strassman represented Miss Williams upon the trial, Mr. Williams offering no defense. The decree will be made final in three months.

OLIVE WYNDHAM TO MARRY

The engagement has been announced of Olive Wyndham and W. Kirkpatrick Brice, lawyer and clubman and son of the late United States Senator Calvin Brice. The wedding is expected to take place this Summer.

Miss Wyndham is a sister of Janet Beecher and has appeared in a number of prominent productions since 1902, when she made her debut in "Mice and Men," with Annie Russell. Her most recent appearance was in the "Children of Earth" at the Booth Theater last Winter.

Mr. Brice is a lawyer with offices at 60 Wall Street. He is a graduate of Harvard.

HEAT CLOSES GARDEN CONCERTS

Increased hot weather and the consequent falling off in attendance are the reasons announced by the Shuberts for the abandonment of the Sunday night concerts at the Winter Garden. According to the management, Kathleen Clifford's suit against the Winter Garden had nothing to do with the closing.

The Sunday concert season will be resumed late in August.

H. T. PARKER LEAVES HOSPITAL

H. T. Parker, the dramatic and musical critic of the Boston *Transcript*, who has been dangerously ill of pneumonia in San Francisco for the past six weeks, is sufficiently recovered to have left the hospital. He is now convalescing at the Fairmont Hotel preparatory to returning East. Mr. Parker had planned to continue his travels to the Orient, but he had been in San Francisco only a few days when he was stricken.

HODGE TO PLAY IN NEW YORK

After an absence of several years, William Hodge will return to the New York stage next season under the direction of the Shuberts in "The Road to Happiness," a comedy in four acts by Lawrence Whitman. Mr. Hodge has been appearing on the road in this play for the past few years.

PLAN MEMORIAL FOR FROHMAN

Sir James Barrie, Pauline Chase, and Edna May are planning to erect a drinking fountain in memory of Charles Frohman in Marlowe, a village on the Thames, for which the late manager had always professed a great love.

MISS CROSMAN OUT OF BANKRUPTCY

Henrietta Crosman has been granted a discharge in bankruptcy by Federal Judge Hand. On Jan. 18 last she filed a voluntary petition, giving her liabilities as $17,670 and her assets as $86,000, consisting solely of a claim against her husband, Maurice Campbell, who himself went into bankruptcy at the same time.

YIELD TO PROTESTS

Railroads to Give One Baggage Car Free to Theatrical Cos. Purchasing Twenty-five Tickets

The railroad companies have yielded to the protests of the theatrical managers in respect to the new baggage rates which recently went into effect, and at a meeting last week of the passenger agents of the trunk lines and the Central Passenger Association decided to give theatrical companies purchasing twenty-five tickets a baggage car free. The concession has been received with much satisfaction by theatrical managers who are planning an active road season.

The new railroad rates were practically prohibitive as far as theatrical companies were concerned. According to these rates one baggage car was supplied free with forty tickets, making the transportation of road shows almost impossible except at a considerable money loss.

TO RETURN IN WINTER

So Popular Is Laurette Taylor in London That "Peg" Will Be Played Throughout Autumn

Judging from reports from London, Laurette Taylor is not likely to return to this country until next Winter. So popular has the American actress become with the theatergoing public that, according to Alfred Butt, her manager, "Peg O' My Heart" gives every indication of lasting through the Autumn. At the conclusion of the run of the play, says Mr. Butt's statement, Miss Taylor will take a three months' holiday, after which she will appear in America.

Upon her return to this country, Miss Taylor will be seen in a repertoire of new plays by her husband, J. Hartley Manners. Chief among these will be a comedy entitled "Happiness."

NAZIMOVA IN TAGORE PLAY

Russian Actress to Be Seen in New Poetic Tragedy by Indian Poet

Madame Alla Nazimova, at present appearing in vaudeville in the successful war playlet, "War Brides," will be seen next year in a new poetic tragedy by Rabindranath Tagore.

Save for a few performances in one of the settlement theaters of the East Side of his widely known "Post Office," this will be the first representation on the American stage of the great Indian poet who was the last to receive the Nobel prize in literature. The setting for the the production is being prepared by Maurice Stern.

MISS CLIFFORD IN NEW PLAY

Will Appear in Chief Role in Zelda Sears's Play, "The Heart of a Child"

Kathleen Clifford, who has been playing in vaudeville for many years, has been engaged for the principal role in "The Heart of a Child," a play by Zelda Sears, founded on Frank Danby's novel of the same name, which A. H. Woods will present for a preliminary engagement at Asbury Park on July 23. The cast will also include George Sidney, Zelda Sears, Frazer Coulter, Edwin Wilson, Mabel Carruthers, Catherine Calhoun, and others.

TAKE OVER PERSIAN GARDEN

Theodor Kosloff and Madame Maria Baldina, his wife, who are at present appearing in a series of ballet divertissements in "The Passing Show of 1915" at the Winter Garden, are to take over the Persian Garden formerly run by Joan Sawyer and operate it as a dancing school.

Both are graduates of the ballet school attached to the Imperial Theater in Moscow and came to this country four years ago.

ADLER TO MAKE FAREWELL TOUR

Jacob P. Adler, the Yiddish actor-manager, who recently closed a highly successful season in "The Living Orphans" at the People's Theater on the Bowery, will make a farewell tour of the United States and Canada next year under the direction of Edwin A. Relkin, presenting a repertoire of American and Yiddish plays. In Mr. Adler's company will be such well-known Yiddish actors as Max Rosenthal, Frances Adler, Joseph Schoengold, and Jacob Hochstein.

TO USE OPERA COMPANY'S SCENERY

Max Rabinoff, managing director of the Pavlowa Imperial Russian Ballet, has just concluded negotiations with the receiver of the Boston Opera company for the use of some of the finest scenic properties of that organization next season. The productions purchased include Urban's settings for "Othello," "L'Amore de tres Re," and "Carmen," and four settings by L. Stropa.

MYSTIC, CONN., THEATER BURNED

Fire of unknown origin totally destroyed the Lyceum Theater at Mystic, Conn., June 26. The auditorium was on the lower floor of a brick building occupied by the I. O. O. F. The loss is estimated at $200,000.

ABELES IN "THE LAST LAUGH"

Edward Abeles, at present in vaudeville, will be starred by the Shuberts in "The Last Laugh," a comedy by Paul Dickey, which will be presented in New York early in August.

SOUSA FOR HIPPODROME

Band of Sixty-five to Replace Orchestra in Big Playhouse During Coming Season

John Philip Sousa has been engaged by Charles Dillingham as musical director of the Hippodrome. His band of sixty-five pieces will replace the regular orchestra, and in addition to accompanying the performance will play a half-hour concert before each performance. On Sundays special concerts with operatic soloists will be given.

The use of a band in place of an orchestra is one of the most radical changes ever recorded in theatricals, but it is expected that the public will respond to the new policy with enthusiasm. Mr. Sousa will write a new march to signalize the opening of the playhouse and will contribute other compositions from time to time. The Hippodrome is to open early in September.

HOWARD KYLE WEDS

Marries Amy U. Hodges, Who Appeared with Him in "Polygamy"

Before departing for California on June 29 to represent the Actors' Equity Association on "Actors' Day" at the Exposition on July 9, Howard Kyle was married to Amy Urcilla Hodges at the residence of a friend in Fort Lee, N. J. The bride is a sister of Mrs. Louis Joseph Vance, wife of the novelist. Paul Turner, attorney for the Actors' Equity Association, acted as best man for Mr. Kyle, and her unmarried sister, Ethel, attended Miss Hodges.

The couple met when they were members of the company that appeared in "Polygamy" last season. Mr. Kyle played the part of the Prophet, while Miss Hodges was Charlotte, the cockney wife of Brother Maroni. Mr. Kyle's bride is accompanying him on the trip to the Pacific Coast, which will include visits to Los Angeles and San Diego. This is the first venture into matrimony of either of the parties.

BARKER TO LECTURE

English Producer to Make Tour of Large Cities in United States

Granville Barker will make a lecture tour of the large cities of the United States the coming season. Upon his arrival here in September he will direct the rehearsals of "Androcles and the Lion," which will be sent on tour by the Shuberts. His lecture tour will begin during the early part of October and will continue until the end of November. He will talk on the different aspects of the drama as he has observed them in his experience.

CORT'S NEW MUSICAL PLAY

To Produce "Princess Pat," by Victor Herbert and Henry Blossom

Victor Herbert and Henry Blossom, whose "Only Girl" was one of the successes of this season, have collaborated on another opera. The work, which will be known as "Princess Pat," will be produced by John Cort early next season.

It is reported that either Eleanor Painter, late of "The Lilac Domino," or Ann Swinburne will sing the prima donna role.

GOSSIP

"The Girl Who Smiles" will open at the Lyric Theater on Aug. 9.

Joe Weber is preparing to send his comedy, "The Only Girl," on tour early in September. Hattie Spaulding has been engaged for the prima donna role.

The 350th performance of "It Pays to Advertise" was given in the Cohan Theater last Saturday night.

Montagu Love has been engaged for the cast of "Search Me," the new farce by Augustin MacHugh.

Herbert Kelcey and Effie Shannon have been engaged for the Klaw and Erlanger-George C. Tyler production of "Pollyanna."

Edward Mawson has been engaged by Selwyn and Company for Roi Cooper Megrue's new play, "Under Fire."

Thomas A. Wise will not join the cast of "Hands Up," but will continue next season in his old part in "The Song of Songs."

Duncan Harris, Harry G. Bates, Winifred Harris, and Emery Lenharr have been added to the cast of "The Heart of a Child," by Zelda Sears, which A. H. Woods will present next season.

Marie Hudson is spending her Summer vacation on her mother's ranch in Eads, Colo. She is busying herself with chickens and cooking, and expects much benefit from her Summer sojourn.

Guy Bates Post and the entire company which has been playing "Omar the Tentmaker" for two seasons are enjoying a vacation in California prior to their resumption of their tour.

Earle Mitchell, who closed an engagement of seventy-five weeks with "Under Cover" on June 26, was immediately engaged by Al. H. Woods for a comedy part in "The Heart of a Child," which opens in Atlantic City on July 23.

Frank and Neil Schaffner, who have been playing with the Guy Hickman Stock company in Fort Dodge, Iowa, have resigned and have joined the Mabel Vinton Stock company. In the meantime they are visiting with their parents, Mr. and Mrs. John Schaffner.

ON THE RIALTO

When a man can see nothing ahead he doesn't need any foresight.—*The Sage.*

♠

Over 850 actors in England have joined the colors since the beginning of the war last August.

♠

Among the signs which startled theatergoers last week was one on the New York Theater which read: "International Wrestlers, George Lurich—Audrey Munson."

♠

A report from London reaches us that the jokes in the musical revues are of such a broad character that women who attend this type of entertainment are compelled to take enormous fans behind which they can discreetly retire when occasion demands.

♠

"I am redheaded and handsome, something unusual," writes an applicant who wants to represent THE MIRROR in Stamford, Texas. Not an unusual combination, however. Remember Titian? Being "redheaded" is no bar to an applicant. But all MIRROR correspondents must be handsome as an offset to the staff.

♠

Why did Messrs. Pollock and Wolf, who catalogued the follies of the past year for Mr. Ziegfeld, neglect to include the war correspondent? Imagine the humorous possibilities of a burlesque by Bert Williams on Richard Harding Davis. Dressed in khaki and puttees he could describe in his solemn and philosophic style the vicissitudes of war and the enormously successful part he played in settling the destinies of nations.

♠

Drop a nickel in the slot, or a dime, or whatever is the price, and get a ticket that will pass you into the theater is an idea of Max Faetkenheuer—and you must have heard of Mr. F. (name too long for a second spelling), for he has done a lot of things, from building theaters to impresarioing grand opera. His machine is for smaller theaters—that is, it doesn't give you a ticket to a particular seat, but the card you get after your deposit puts you in the hands of the usher and he shows you. It is claimed that the machine will facilitate the handling of a big crowd. Mr. F. lives in Cleveland, O.

♠

Eugene Allen, K. C., was recently a guest of Warden Thomas Mott Osborne at Sing Sing Prison. In his insatiable search of novel material for stories for Broadway consumption, he stumbled into the death chamber. To quote the adventurous Keicey of the *Clipper:* "To get away from the actors who were as numerous up there as German soldiers in Poland, I wandered along the corridors, my copy of "The Ballad of Reading Gaol" in my hand, when all of a sudden I found myself in the death chamber. And there in the electric chair sat a trusty of about my age and build reading the *Saturday Evening Post.*"

♠

Among the prisoners of war in Germany is Lieutenant D. H. Garden, known on the stage as Henry Douglas. He is one of over 1,000 British officers interned in the military prison of Creyfeld, near Cologne.

Lieutenant Harden, who is a godson of the late Lord Roberts, enlisted at his country's first call to arms, and having had military training as a yeomen in England, he received a commission in the Loyal North Lancashires.

In a letter to his wife Rita C. Garden, of 366 South Chicago Street, Los Angeles, written "somewhere in France" just before he was captured, Lieutenant Garden says:

"Since the war began this regiment, which started with twenty-eight officers and 1,000 men, has lost twenty-eight officers and 750 men. My company put in six days in the forward firing trenches, which in some places are only 100 yards from the enemy. The guns are never silent night or day.

"I haven't seen my valise for ten days and draw on Tommy's supplies, but that is better, for the Germans have four picked shots per company to get us officers, and so the more we dress like officers, the longer we last."

Lieutenant Garden was last seen in New York in the Fall of 1913, when as Henry Douglas he played the part of the Vicar in "The Blindness of Virtue" at the Manhattan Opera House.

GREENROOM CHITCHAT

By ARTHUR SWAN.

I found myself, unexpectedly, the other afternoon in a vaudeville house. On the stage a young woman was blithely announcing that variety performers invariably reminded her of animals, and proceeded forthwith to present active evidence.

"Eva Tanguay reminds me of a parrot! (*Imitation.*) When I see Anna Held, I always think of a cat. (*Imitation.*) Harry Lauder is so very funny, he reminds me of a monkey. (*Imitation.*)"

Sitting behind me was a lady with a four-year old, of masculine gender. "Mumsy, I don't like this," he remarked; "I want to go home."

"An' Georgie Cohan, he makes me think of a duck——" or was it a kangaroo? I've forgotten. I rose then, and went out. As I walked up the aisle, the little chap eyed me, I thought, enviously.

I marveled at this exhibtion. How could she "get away with it?" What sort of manager? But the spontaneous applause from the well-dressed ladies in the orchestra and boxes followed me insistently to the foyer, and I ceased speculating on the wherefore of managerial policy.

The M. P. Baby.

I was reading, on a cliff overlooking the sea, a short distance from a town on the California coast. The shrill cry of a child interrupted my tranquillity. Upon which I moved to the edge of the promontory.

Tied by a rope to a rickety improvised raft, not larger than 3 by 5, was a half-clothed child of about three years, sex indistinguishable. It was high-tide, the coast-line here was irregular and rocky, and the surf, rough and undependable. The film, apparently, was to show the child "washed on the shore."

The little one was frightened to begin with, naturally; and, upon being forced to lie prone, fastened to the wet boards, it began to cry tremulously. Presently the noisy, portentous surf dashed over the child, forcing the raft inward.

Ah, that was quite realistic! "Camera!" shouted the director. The cinematographer began grinding, and again the raft was inundated by the angry, foaming brine. The child was now screaming and working its red little arms and legs frantically.

The director was so pleased with this increase of realism that he commanded the camera-man to repeat. After all, the baby may have been only an orphan. Upon this repetition the little star attained to well-nigh consummate artistry: the convulsions were simulated to the "very life!"

Had I been the producer of this picture, the next scene should have exhibited the nonchalant director himself, in his new Panama and impeccable white clothes, tied to the self-same raft, and under the same briny condition. . . .

I watched an old instructor teaching a little lad how to swim in a pool. I noted with what especial pains he proceeded to initiate the child into the water, seeking to impress upon his mind that it was something agreeable and not at all to be frightened of.

It is not probable that this teacher had the advantage of a university course in psychology; but experience had taught him that a shock of fright would work permanent harm to his little pupil. . . .

My motion picture experience is not extensive. But it seems to me that all the infants I have seen on the screen have been crying. No, there is one exception. I recall a baby that wore a perpetual, unvarying smile; it was one these remarkably life-like doll-babies of modern manufacture.

"Charlie."

Mr. Charles Chaplin is that very rare, well-nigh unique, person among film farceurs, an artist. Many of his antics belong to buffoonery of the commonplace brand, and most of his pictures are bad enough, surely. But Mr. Chaplin comprehends pantomimic expression (most of his clown confreres do not) which gives a certain value to whatever he does.

It is in the little touches that this performer shows at his best. Take, for illustration, the opening scene of "The Champion," where Charlie sits eating his grub and confabulating with his faithful dog. There is no acceleration of action here; it is almost wholly a matter of physiognomy. This is Mr. Chaplin and movie farce at their best. So also, the finale of "The Tramp," than which, as a whole, a more fatuously sentimental farce-melodrama can hardly be imagined: here Charlie is shown wearily trudging away from us up a long hilly dusty road; he has been disappointed in love, poor chap, and his every step speaks of the bitterness of his sorrow. Then, suddenly, there is a care-free shrug of the shoulders, and the old familiar gait is once again his own. But a "moving" episode like this must be seen to be appreciated.

"Not a Moving Picture."

On billboard and in newspaper nowadays one frequently meets this announcement, as an assurance that the play is "real" and not "reel." Movie promoters are not so discriminative. From their "ads" it might often be construed that the "show" is to be dramatic rather then merely dynamically photographic. Which is a pity, of course; the necessity, that is to imply, of thus averring that "The Master Builder" and Mrs. Campbell are not movies.

The situation should be reversed, and movie managers obliged to advertise somewhat like this: "Not dramatic art, but cinematographic pantomime."

Shaw vs. Shakespeare.

In a certain magazine for June, its theatrical reviewer writes thus: "It is a sad commentary on the present-day status of Shakespeare that the Barker repertory was adjusted for the final month as follows: 'Androicles' five times a week, 'The Doctor's Dilemma' three times, and 'A Midsummer Night's Dream' only once."

"A sad commentary?" Not at all. But had it proved feasible to give Shakespeare's play five times a week and Mr. Shaw's only once, that indeed would have been a sad commentary on the artistic life of this age.

Programmes.

A stock company in a Western city recently announced in its weekly "folder"—"'Damaged Goods, the Thesis on Sex Hygiene, by Eugene Brien.' This, apparently, is a dramatist who has achieved success without either aid or cognition of the Irish National Theater Society. . . .

In a vaudeville programme, a certain performer was billed to appear in "His Gripping One-Act Dramatic Play"; and appended was this "NOTE: The audience is requested to follow very closely the dialogue at the very beginning of the play, as it all has bearing on situations later in the act."

Well, it is open to question, if even in some of our "legitimate" plays "*all* has bearing on situations later"; and, as for its audience, there are times that it does not even arrive at the theater in time for "the very beginning of the play."

Actors' Minds.

"To-day at the rehearsal I was struck with one thing—namely, that the mind of the majority of actors and actresses does not seem to be at all absorbed by the play they are acting: and once they get outside the theater, they behave as if they were schoolboys let out of class. Was it ever thus?"—Edmond de Goncourt: *Journal.*

It was not thus with Booth or Mansfield. It is not thus with Mrs. Fiske. But of "the majority" it is doubtless true. . . . Do the average writers of magazine fiction and their popular illustrators lie awake at early dawn pondering upon "Nature's infinite book of secrecy"? No more the popular actor. And how often, on Broadway, is he given anything to ponder upon?

Prize Plays.

"Children of Earth" is not a bad play—as American plays go. The exposition in the first act is awkward. The story is not engaging; nor does the characterization measurably help it out. As drama, technically and psychologically, "Children of Earth" is frankly a fiasco. And it is doubtful, I think, if the same plot and persons, at the pen of the same capable writer, would have been any nearer success in novel-form; though this is not entirely improbable.

One becomes, perhaps, a little hypercritical in one's estimate of this play because of the auspicious announcement which ushers it in: that it is the "American Prize Play," and won the reward of $10,000. The reader naturally weighs his dissatisfaction in the drama with that sum. He may recall, too, the recent Welsh prize play, "Change," in comparison with which Miss Brown's effort seems, indeed, scarcely worthy of first award. Nor does it fare favorably beside such Englishwomen's plays as "Rutherford and Son" and "Chains." A prize piece may be excellent drama, of course; but the best plays are not composed for other prize than the artist-joy of creation.

The Theory of Mr. Hamilton.

The cachet of the dramatic criticism of Mr. Clayton Hamilton, in his own words, runs thus: Never to be guilty of "the heresy of regarding the drama as something written to be read instead of something devised to be enacted." This formula has so often been reiterated by Mr. Hamilton (who is doubtless now our foremost commentator on the theater) that it is beginning almost to cloy, and seems in danger of giving his well-written criticism a bigoted effect—a tendency, perhaps, to obsession. As one of the caricatures in Sir Arthur Pinero's "Thunderbolt" periodically interpolates, "There's two sides to every question."

In his review, in *The Bookman*, of Professor Ludwig Lewisohn's volume on "The Modern Drama," Mr. Hamilton says that its author "objects to the work of Pinero and Jones, because, writing drama, they choose to be dramatic and, writing for the theater, they choose to be theatrical. If the business of a certain person was to make a play, why should the critic hold him in contempt because his play has been well made? . . . If Professor Lewisohn chooses to prefer 'The Madras House' and 'The Eldest Son' to 'Mid-Channel' and 'The Liars,' as examples of dramatic art, he is at liberty to do so." . . .

Now, this is scarcely fair to the criterion of Mr. Lewisohn. Of course, no one objects to Pinero and Jones because they are "dramatic," but because they are more often than not melodramatic artificers, venally sacrificing verisimilitude at the altar of mob demand. And, of course, no one prefers Mr. Galsworthy and Mr. Barker because they are occasionally "untheatrical" (though even that may be commendable), but because they are sincere in their artistry, and are more interested in telling us something about life as they see it than in remanipulating the puerile tricks that are open secrets to every stagecraftsman.

Nor is there here any reconciliation. In "The Divine Gift," the playwright of "The Silver King," grown old and regretful, publishes a drama purporting to be "true to life" and "uncommercial"; but, alack, it is too late! There is no Hauptmann hid away in Sardou.

Should Ibsen, perhaps, have submitted his texts for rearrangement to an American stage-director before their publication? . . . . It is advisable always to keep in mind the fact that the final, supreme test of a drama, in its relation to life, lies not in its playing, but in its printing.

CAR OWNERS UNITE

Form Association to Obtain Equitable Railroad Rates

In order to obtain equitable railroad rates, the Car Owning Managers' Association, an organization consisting of all showmen who own or lease railroad cars, has been established in St. Louis. The officers of the Association are: W. S. Donaldson, president; Will J. Farley, secretary; William Todd, treasurer; Tom W. Allen, C. E. Beyerle, and A. L. Anderson, vice-presidents. Supplementing this list is an advisory board composed of Jethro Almond, Jule Kasper, and C. Smith.

The showmen hope that, by united action and concerted effort, they can effect a decrease in the rates to a point that a discontinuance of business will not be necessary.

DEATH OF JAMES T. TANNER

James T. Tanner, one of the most successful of English librettists and for many years the house librettist of the Gaiety Theater, died in London of cancer on June 18. To him and the late Owen Hall belonged the evolution of musical comedy from the old forms of burlesque and extravaganza. His first musical play, "The Broken Melody," was produced in 1892.

Mr. Tanner was born in October, 1858, and after a private education began his business life as a shipping clerk. He soon abandoned this occupation for the stage and after several experiences as stage-manager he took up libretto writing and achieved immediate success.

Mr. Tanner was the author of the following musical plays, all of which have been presented in this country: "The Toreador," "A Country Girl," "The Orchid," "The Quaker Girl," "The Girl on the Film," and "The Girl from Utah."

MARY MANNERING TO RETURN

THE MIRROR learns on excellent authority that Mary Mannering is planning to return to the New York stage next season. Miss Mannering's last appearance here was in "The Garden of Allah" at the Century Theater three seasons ago. Since she retired from the stage shortly after the road season of the play she has been living in Detroit, where she is known as Mrs. Frederick E. Wadsworth. It is said that Mr. Wadsworth's consent to his wife's reappearance on the stage is granted upon the condition that she will confine her activities solely to New York.

BALLET DIRECTORS ARRIVE

Joseph Holbrooke and Adolf Schmid arrived in New York last Saturday on the *Lapland* to assist Max Rabinoff in the direction of Pavlowa's coming season of "Grand Opera Ballet." Mr. Holbrooke is the composer of the score of "The Enchanted Garden," which will be featured in the repertoire.

Mme. Pavlowa's tour is to start in September and will include all the cities east of the Missouri River.

IN "ME AND MY DOG"

Among those engaged by Cohan and Harris for "Me and My Dog," the new play by Frederick Ballar, are Forrest Robinson, Otto Kruger, Percy Helton, Harry Willard, Peggy Wood, Ethel May Davis, Doris Kelley, Josephine Williams and little Maxine Mazanovich, seven year old daughter of Max Mazenovich, general stage carpenter for Cohan and Harris.

CENTURY STILL ON MARKET

Though the report that Ned Wayburn had leased the Century Theater and was to open it late in the Summer as a music hall, has gained wide circulation in the last few weeks, James Herbert, secretary to Otto Kahn, has announced officially that the lease had never been signed and that the theater is still on the market.

STOCK NOTES

Bertha Mann, whose season closed last week at Stamford, Conn., has been engaged by Edward H. Robins as leading woman for his company at the Royal Alexandra Theater at Toronto. The season began last week. "Seven Keys to Baldpate" was the initial performance.

Edward H. Curtis has been engaged as stage director with Mackay-Kemble Players, Temple Theater, Hamilton, Ontario. The Empire Players, Syracuse, N. Y., where Mr. Curtis has been directing the past twelve weeks, closed July 3.

The Albert S. Vees Stock company is playing a Summer engagement at the Victoria Theater, Wheeling, W. Va. The roster includes Louis Lytton, Jack Bail, Percy Kilbride, William Florence, H. Harry Hoy, William A. Peters, Jeannette Bonnor, Eva Sargent, Millie Beland, and Ella Kramer.

ACTORS' EQUITY ASSO'N

Association to Be Active at Exposition—Judgments Against D. V. Arthur Affirmed

The good wishes of every member of the A. E. A. will go with Mr. and Mrs. Howard Kyle, who were married on Monday last. Mr. Kyle's unselfish and unremitting zeal in working for the Association since its inception can only be properly realized by those who have been in constant touch with the A. E. A. and its activities. Mrs. Kyle accompanied her husband when with our President, Mr. Francis Wilson, he left on Tuesday last for San Francisco, where, with Miss Olive Oliver, they will represent the A. E. A. at its forthcoming convention at the Exposition. They expect to arrive there on Sunday.

Actors' Equity Association

Messrs. William H. Crane, David Warfield and Miss Ferguson have been approached with a request that they will speak at the convention.

A further meeting will be held in the Burbank Theater Hall, Los Angeles on July 17, which Messrs. Wilson and Kyle will also attend. The preliminary arrangements for this meeting have been in the competent hands of James Neill. Among those who have been requested to make a short address there, are: Messrs. David W. Griffith, Cecil de Mille, Thomas H. Ince, Otis Turner and Oliver Morosco.

In view of the many hundreds of actors who are engaged with the large Film companies who have their plants there, big results are confidently looked for from this meeting.

Our counsel, Mr. Turner, brings up the welcome news that the judgments in the case of Lowry vs. Arthur and Eaton vs. Arthur have been affirmed. We have, therefore, established by a ruling of the Court of Appeal, that a body execution will be in such cases.

This matter was dealt with in a recent issue of THE MIRROR, when the ruling of the Municipal Court was quoted, as follows:

JUDGMENT IN FAVOR OF WAGE EARNERS.

In an action brought in the Municipal Court by a journeyman, laborer, or other employe, whose employment answered to the general description of wage earner, for services rendered or wages earned in such capacity, if the plaintiff recovers a judgment for a sum not exceeding $50, exclusive of costs and the action shall have been brought within two months after the cause of action accrued, no property of the defendant is exempt from levy and sale by virtue of an execution against such property issued thereupon; and, if such an execution is returned wholly or partly unsatisfied, the clerk must, upon application of the plaintiff, issue an execution against the person of the defendant for the sum remaining uncollected, if the indorsement required by this act to the effect that the defendant was liable to arrest was complied with. A defendant arrested by virtue of an execution so issued against his person, must be actually confined in the jail, and is not entitled to the liberties thereof; but he must be discharged after having been so confined for fifteen days. After his discharge another execution against his person cannot be issued upon the judgment, but the judgment creditor may enforce the judgment against property as if the execution, from which the judgment debtor is discharged, has been returned, without his being taken.

This ruling has now been confirmed by the higher court.

This office has received several letters and a number of newspaper clippings regarding an absurd canard that was started in a paper in the Middle West. The story concerns a certain "Miss B." who owned a stock company in Washington. According to the story, this "Miss B." had been in the habit of closing up companies without paying salaries and the A. E. A. declined to take action against her "because she was a member of the Association." The story is not true. The "Miss B." in question is not, nor has she been a member of our Association. The reason that no action was taken against her was that she was found, on investigation, to be financially irresponsible.

BY ORDER OF THE COUNCIL,
GRANT STEWART,
Recording Secretary.

GOSSIP

Little Maxine Hodges, of the "On Trial" company, is spending her vacation with her parents in the Adirondack Mountains.

Jack Kingsberry has signed with Jack Singer. Mr. Kingsberry has served with such directors as Howard Hall, Taylor Granville, William Norris and Cecile B. DeMille but this is his first trip to the extravaganza field.

The run of "Chin-Chin" at the Globe Theater was interrupted last Saturday night after 294 performances in order to allow the members of the company a brief vacation. The engagement will be resumed on August 9.

Joseph R. Garry, late of "The Dummy" company, has been called to Electra, Texas, regarding some oil interests.

Oliver Hinsdell of the Philadelphia Little Theater gave a reading of Rabindranath Tagore's "Chitra" in the Los Angeles Little Theater on June 21 before members of the Los Angeles branch of the Drama League of America.

Cliff Hyde, for six years Nancy Boyer's comedian, is now doing principal comedy with the Chas. George Musical Comedy Company.

NEW SELWYN PRODUCTIONS

List Includes "Devil's Garden," "Back Home," "Under Fire" and "Mystic Shrine"

In spite of the war and its consequent retrenchment on the part of theatrical producers and the playgoing public, Selwyn and Company are making preparations for an exceedingly active season. Among their new productions, which they will present late in October, in co-operation with Arthur Hopkins, is "The Devil's Garden," a dramatization by Edith Ellis of W. B. Maxwell's novel of the same name. As announced some time ago in THE MIRROR, Norman McKinnel will play the leading role in this play.

Much is expected of "Back Home," a comedy in four acts by Irvin S. Cobb and Bayard Veiller, founded on Mr. Cobb's stories of the same name in the *Saturday Evening Post*. Its New York premiere will take place early in October with Willis P. Sweatnam in one of the principal roles.

Another of the Selwyn productions will be "Under Fire," a new war play by Roi Cooper Megrue. It will be produced at the Hudson Theater early in September with a cast including William Courtenay, Frank Craven and Violet Heming.

Other new offerings include "The Mystic Shrine," a farce by Avery Hopwood, in which Madge Kennedy and John Westley are to take the leading parts, and "Rolling Stones," a comedy by Edgar Selwyn, which will be presented at the Harris Theater on August 16.

In addition, Selwyn and Company will send on tour "The Show Shop" with George Sidney and Zelda Sears in the chief roles; Margaret Illington in "The Lie"; five companies of "Twin Beds"; and two companies of "Under Cover." Under their direction Irvin Cobb will tour the country, lecturing on "What I Saw at the Front."

DEATHS

DAVID BOONE, one of the best known theatrical men in New Haven, Conn., died after a long illness at his residence in that city, June 16. For some time he was the resident manager for the Shuberts at the Hyperion Theater. Two years ago he was manager of the White City, an amusement resort at Savin Rock, Conn.. In 1895 he was treasurer of the Lyceum at Scranton, Pa., and managed a theater at Wilkes Barre, Pa., in 1897. He was manager for James K. Hackett in 1900 and in 1903 served the late Fanny Davenport in a like capacity. The funeral which was private was held June 19. A widow and one son survive him.

ELMER B. BROWN, a comedian who appeared here three years ago with Douglas Fairbanks in W. A. Brady's production of "A Gentleman of Leisure," is dead at Los Angeles, Cal., from injuries suffered in an automobile accident.

GLADYS C. BARKHAN, a musical comedy ingenue, who played for thirteen years under the stage name of Gladys Cleary, died on June 22, at her home, 123 Wadsworth Avenue, in her twenty-second year. She was born in Birmingham, Ala., and made her first appearance when eight years old. Miss Barkhan was leading woman with "A Toy Soldier."

JACOB J. LAMBROOK died at Yonkers, N. Y., on June 14, in his seventy-third year. He had been an actor since 1859. Burial took place at Auburn, N. Y.

RAFAEL JOSEFFY, one of the greatest of pianists and a teacher of international repute, died suddenly of acute indigestion on June 25, at his home, No. 3657 Broadway. He was sixty-three years old, and was born in Hungary. He came to this country thirty years ago.

MRS. KATHERINE RISSOLD, forty-one years old, of No. 200 West Fifty-eighth Street, known several years ago as Kitty Joyce, an actress, and sometimes called "Suicide Kitty," from her many alleged attempts at self-destruction, died last Wednesday night in Polytechnic Hospital from injuries received when a freight train ran over her on Eleventh Avenue.

BROWN.—The body of Mrs. R. Crawford Brown, a Boston girl, who was one of the best sopranos in this part of the country, will be brought back to Boston from Panama, where her death occurred recently and quite suddenly. After attending the South Boston High School she entered the New England Conservatory of Music, from which she graduated as an honor pupil, and under her own name of Marie Esther Dunne she won success as prima donna of the Milton Aborn Opera company. Mrs. Brown was in her twenty-sixth year, and is survived by a father, mother and three brothers, who reside at 1658 Columbia Road, on the Strandway, in Boston. In September, 1913, she was married in St. Augustine's Church to R. Crawford Brown, now general manager of the Panama-Pacific Film Company. Four months ago she went to Panama to lend her presence and assistance in business to her husband.

DAVID BRAHAM, JR., a retired actor, died at Rhinebeck, N. Y., on July 1, of Bright's disease. He was thirty-eight years old. Mr. Braham made his first appearance on the stage at the age of seventeen in a character part in "Old Lavender." Later he was seen in "Checkers" and other successes.

MISS FREYDA RAMSEY, member of the Chicago Little Theater company, died June 21 as a result of injuries sustained while horseback riding. Miss Ramsey was the company's press agent in Los Angeles.

IN THE PICTURE STUDIOS

GEORGE LE GUERE has just completed his work in the Essanay six-act drama, "The Blindness of Virtue," written by Cosmo Hamilton. He had the part of the villain and succeeds in making himself thoroughly well hated.

CATHERINE CARR, who picturized "The Melting Pot," and has just completed an original scenario for Mr. and Mrs. Vernon Castle, suffered a nervous breakdown last week and has been ordered to the country for a long rest by her physician.

KATE PRICE, the heavyweight comedienne of the Vitagraph Company, is being featured in a picture entitled "She Took a Chance," in which the irrepressible Kate has to chase and capture a live pig. Kate says the pig is the one taking the chance, for if she ever falls on that porker—good night, Mr. Pig.

RALPH W. INCE has been using over a thousand extra people for the past week in what will be some of the biggest scenes in the Vitagraph serial, "The Goddess." The scenes represent a strike of starving miners, and a machine gun figures prominently in the action.

WILLIAM B. DAVIDSON, Columbia '09, has been selected to play the lead in the Vitagraph four-part production, "For the Honor of the Crew." A crew race is to be the big scene of the picture. The support includes Muriel Ostriche, James Morrison, and Edward Elkas.

FORTY MEMBERS of the Illinois Legislature were recent guests at the Chicago studios of the Selig Company and the lawmakers, together with their relatives and friends, participated in several scenes for a forthcoming feature. Since the State Legislature has just passed a censor law that will curb the powers of the Chicago board, it would be a wise move for the latter to retaliate by ordering the scene showing the former cut out when the picture is shown.

RICHARD C. TRAVERS of the Essanay company has gone to Chattanooga, Tenn., to join the Essanay Southern company where he will play the leading part in "Affinities" written by Mary Roberts Rinehart.

CAPTAIN JACK CRAWFORD, the "Poet-Scout," will be featured in a Vitagraph production, "Defenseless America," intended to arouse patriotic sentiments. Captain Jack has come into print recently as the author of some Vitagraph scenarios.

WINNIFRED GREENWOOD, as the Goddess of Liberty, and Irving Cummings, as Thomas Jefferson, played an important part in Santa Barbara's Fourth of July celebration. Director Henry Otto, also of the American Film Company was chosen by the Chamber of Commerce to stage this celebration.

STEWART BAIRD, who, after closing his season as leading man with Hazel Dawn in "The Debutante" was engaged by Daniel Frohman for a film appearance in "The Moth and the Flame," has just finished a picture with Kalem, which will be released as a "Broadway Favorites" feature. Mr. Baird is now with Famous Players again appearing in "The Incorrigible Dukane."

HAROLD R. DURANT, formerly of the all Stat-Cavalier magazine, has joined the Biograph Company in an editorial capacity.

ONE OF THE latest additions to the Lubin players is Eleanor Fairbanks, who achieved success in "A Pair of Sixes." Miss Fairbanks's initial Lubin appearance will be made in "Tillie's Tomato Surprise," in which Marie Dressler will be featured.

THURSTON HALL, who has achieved a wide reputation as a leading man in well known stock organizations and Broadway plays, is now a member of the Lubin organization. Mr. Hall's first picture will be "The Earl's Adventure."

AN "AUTHOR'S NIGHT" at a picture theater is probably something new, but that is the experience of Ashley Miller last Monday at the Englewood Theater. Two of Mr. Miller's features formed the programme, with "The Working of a Miracle" the principal attraction. Mr. Miller, who both produced and wrote this feature, gave a short address on motion pictures to the audience, which also had the pleasure of meeting Gladys Hulette, Edward Earle, and Carlton King, three of the players in the production.

"ALL FOR OLD IRELAND," the first of a series of made-in-Ireland comedy dramas, which will be released by the Lubin company July 14, was finished under the greatest of difficulties last August after the outbreak of the European War. Sidney Olcott, who directed the pictures, had, the day before the declaration of war by Great Britain, taken a number of scenes on the Island of Valentia where the great cable station connecting Ireland with America is Located. Not having finished the required number of scenes, Olcott and his company returned from Killarney to the island the day war was declared, and found the island under martial law and photography absolutely forbidden. When it is considered that a number of natives, together with a lugger, manned by captain and crew, had been used, and in no way could be got again, a serious problem confronted the producer. Olcott, however, managed to find a way out of the difficulty. The scenes were finished fifty miles away without using the same people, and yet the manner of doing so defies detection even by experts. Olcott said he was not only glad but lucky to get back with any pictures at all after the torch had been applied which set all Europe ablaze.

OVERRIDE OHIO CENSORS

Cincinnati Manager Succeeds in Getting Board to Rescind Judgment

CINCINNATI (*Special*). — "The Devil's Daughter," featuring Theda Bara and Paul Doucet, was booked to be shown at the Grand Theater here the week of June 28, but at the very last minute the Ohio Board of Censors stepped in and declared that the picture could not be shown, unless at least 1,800 feet was cut out. Inasmuch as this picture had already been shown in several other States without the objection of the censors, rather radical steps were taken to have their decision rescinded.

Thereupon an unusual form of procedure took place. A private showing of the picture was given to an invited audience one night at the Grand after the regular show. The entire lower floor of the theater was filled with a representative gathering, comprising newspaper men, men from other theaters, and a large society element. The consensus of opinion was that the picture, on the whole, was not objectionable, and the matter was then taken up with the Board in Columbus. The result was that the picture is to be shown at the Grand during the whole week of July 5. Generally the week is split with two different pictures. And the only cutting that was made was just one short scene in the last reel. We believe this establishes a precedent, at least in Ohio, as to the exceptions that can be taken with the judgment of the censors.

The press here stated that the censors' chief objection was to the acting of Miss Bara, a Cincinnati girl, by the way, well known as Theodosia Goodman.

NEW CENSOR BOARD HEAD

Cranston Brenton has been chosen to head the National Board of Censorship to succeed Frederick C. Howe, who recently resigned. The new head is a graduate of Trinity College and for ten years was a professor of language and history there. He left Trinity to become Executive Secretary of the Social Service Commission of the Diocese of New York.

THE CASTLES ON SCREEN

Work has begun on a motion picture feature to present the Castles and it is expected to be completed within the next few weeks. Something new in the way of a story is promised. The picture will be in five reels, released by the Cort Film Corporation. Oliver D. Bailey is handling the details of production.

LOUISE GUNNING FOR SCREEN?

It is rumored that Louise Gunning will soon announce her debut in the motion picture art, as many offers for her appearance have followed on the statement that she is now under the management of Philip Mindil, who has been so closely identified with the screen art. Miss Gunning is at present planning for a stage production next season, so it is not probable that she will appear in more than two pictures at the most.

ACTORS PRAISE LAEMMLE

For his stand in opposition to the use in motion pictures of people who had gained their notoriety by committing crimes or getting before the public through the police courts, Carl Laemmle has received a tribute from the Actors' Society of America, through its president, William F. Haddock, who is also director for the Gotham Film Company.

"The Woman Next Door," Owen Davis's play, has been chosen as the next picture to present Irene Fenwick under the Kleine brand. Others in the cast of this production include Camille Dalberg, Della Connor, Richie Ling, Lawson Butt, Ben L. Taggart, Albert Andruss, and John Nicholson.

VAUDEVILLE NOTES

Eva Tanguay was again prevented by illness from completing a week at the Palace Theater. Last week she withdrew on Friday. Fritzi Scheff appeared as top-liner on Friday and Trixie Friganza deputized on Saturday.

Homer Lind is preparing to appear in a new act by Charles Horwitz.

Frank Whitman, "the dancing violinist," has cancelled his engagement for the London Hippodrome and will spend the hot months at Oak Bend, L. I. "My wife and I," remarks Whitman, "think it will be pleasanter bathing and boating than dodging the Zepps."

Marcus Loew's Orpheum Theater, Boston, closed on June 20 for extensive alterations, which mean practically reconstructing the old house. Loew's New Rochelle Theater has also closed for remodelling.

Conroy and LeMaire plan to do a series of comedies for the Lubin company between forthcoming vaudeville appearances.

La France and Bruce, blackface comedians, open in a new act at the Bushwick on Aug. 2. They are now presenting a skit called "The Argument."

Harry Gerard opened a United tour at the Prospect last week in "The Luck of a Totem."

The other day Augusta Glosé was discussing the question of a career or a home for the modern women. Miss Glosé is herself the wife of C. S. Leeds, a successful business man.

"It is a subject to make one gasp, as a whole," she said. "But, like most difficult questions, each individual case is a law unto itself. It seems, though, that with many professional women husbands are incidentals in the race of life (however, that should be up to the husband), art being the goal with these women. It is manifestly impossible for any but a superwoman to handle her profession, husband, and children without sacrificing one or the other. Let us take the superwomen of three generations: There is Sarah Bernhardt. She'd go on, I verily believe, if she were guillotined for it. Her extreme opposite is Mary Anderson.

"We can name hundreds of exceptions, either pro or con. The genius of Madame Modjeska kept her playing, though she was happily married. Look at Schumann-Heink! She *must* be a superwoman!

"But, seriously, I am a firm believer that every girl as well as boy should learn some business, craft or trade, or develop some talent to the best of his ability. The first and most practicable reason for this would be the possible necessity of self-support. Then there is the confidence it gives one. It develops and broadens the spirit and the mind and lifts the ego up to broader fields of development."

THE BROOKLYN BILLS

The Prospect had an All Brooklyn bill last week. Belle Blanche, in impersonations, and Harry Girard and company in "The Luck of a Totem" divided first honors. Harry Breen was well received, as were Clark and Bergman. Ryan and Tierney played their second successive week at this house. Others on the bill were McMahon, Diamond and Chaplow, Floyd and Britt, George Felix, and "The Three Rubes." This week's bill has all Irish headline performers, including Maggie Cline, Rooney and Bent and Ernest Ball.

STOCK NOTES

Harry Vermilye, who has been signed by Cohan and Harris for the lead in "It Pays to Advertise" next season, is playing a special engagement with Edgar MacGregor's Manhattan Players at the Lyceum, Rochester, N. Y.

Ralph Kellard is the leading man of the Auditorium Stock company, Kansas City. He is regarded by many as the best juvenile lead in the profession.

The Charles Kyle Stock company is doing good business at the Star, Kingston, N. Y. The Sue Higgins Stock closed a four weeks' engagement at the Orpheum (Kingston) June 19.

Mr. and Mrs. Reuben Moseley celebrated the sixtieth anniversary of their wedding at Chester, Pa., June 17. The following members of the family, who are well known in theatrical circles, were present: Harry J. Moseley, Mr. and Mrs. Prince Kokin, Mr. and Mrs. Charles Galetti, and Mrs. Fred Galetti.

Walter Howe, well known here by engagements at the Little Theater, with Margaret Anglin, the late Richard Mansfield and others, has been winning new laurels in London. *The Referee*, after praising the work of the well-known artist specially engaged by Martin Harvey for his production of Stephen Phillips's "Armageddon" at the New Theater, says: "And Mr. Walter Howe gave a beautiful little bit of acting (in prose) as the bearer of the news of her son's death."

Mr. Charles C. Stumm, well-known in the amusement field, has leased the Bradford Theater at Bradford, Penn., and will take possession on Aug. 1, opening on Friday, Aug. 13. Mr. Stumm is well known to most everyone in the profession. He will play road shows, repertoire companies, stock and pictures. The Bradford is one of the finest playhouses in the United States. Mr. Stumm's experience enables him to please both the public and the managers. Mr. Stumm is at Branford Point, Conn., until the date of his opening.

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

This will interest any stock manager who has Brooklyn on his mind:

The letter from Miss Alice Brown, of Brooklyn, printed in THE MIRROR two weeks ago, accentuating the one the week before from Miss Rush, in which the latter reminded stock managers that Brooklyn is "a-pinin'" for a stock company like the famous Crescent company that was beloved by the playgoers of Brooklyn, has brought out another letter from a lady in Manhattan who asks that her initials only be printed (A. C.). The writer harks back to all members of the Crescent company, from manager down, and, although she lives on West End Avenue, she goes to Brooklyn to see the plays, or did when the Crescents were on the boards. We quote the last few lines of A. C.'s letter: "Please, Mr. Managers, take notice that the public is clamoring for the return of its old favorites! There is nothing like that company (the Crescent) in the city of New York, and personally I would take a much longer trip than under the river to see them in a good play."

GREATER NEW YORK STOCK

Keith's, Bronx.—A strikingly strong argument against divorce was heard week of June 28 at the Bronx Theater in the presentation of "The Divorce Question." The Keith Players were at their best in these decidedly character parts and gave one of the finest performances of the present season. Rowden Hall's desire for character parts—a wish not often found in a young leading man—shows through his virile performance of Father Jerome and enabled him to present a personation of convincing effect. Fred C. House gave a capital performance of Dople Joe, while Albert Gebhardt was most gratifying as Patrick Skelly. Luella Morey, Walter Marshall, and Julie Herne gave notably artistic presentations and Margaret Fielding, Russell Parker, David Hewitt, and Hal Oliver gave adequate support. It is the intention of the management to keep the house open all Summer. "The Cost of Living" week July 5.

IDA C. MALCOMSON.

Lexington Players.—The following plays have been presented by the Lexington Players at Hammerstein's Lexington Theater, Lexington Avenue and Fifty-first Street, which opened May 10: "The Misleading Lady," "Within the Law," "So Much for So Much," "Stop Thief," "Bought and Paid For," "His Last Dollar," "Rebecca of Sunnybrook Farm," "The Littiest Rebel." The current week, "Paid in Full," with Minna Gombel and Carl Brickert in the leads.

Following is a list of the members of the cast and executive staff for Messrs. Wales Winter and Howard Rumsey, proprietors: Cast, Carl Brickert and Minna Gombel in the leads, supported by Harry E. McKee, J. Irving White, Leo Lindhard, Jack Roche, W. S. Lyons, Frederick Smith, Vida Croly Sidney, Florence Norton, Vivian Revere, Lallve Brownell, Meta Gund. Executive staff: George J. Elmore, manager; Harry E. McKee, stage director; Jack Roche, stage manager; Karl and Albert Armand, scenic artists.

PORTLAND OPERA AND STOCK

PORTLAND, ME. (*Special*).—The Royster Dudley Opera company, Fred Bishop, director, opened its second season most auspiciously at the new Cape Theater, Saturday, June 19, presenting "Little Boy Blue." The occasion was a notable one, giving Portland people a chance to greet the old favorites, Florence Webber, James Harrod, and William Pruette, Jr., and introducing a Portland girl, Edith Allen, who is to occupy the important position as second woman lead. Her stage appearance is decidedly pleasing and she is bound to be one of the strongest members of the 1915 company. There are thirty-five members in the company and the unanimous verdict was that it would easily take first rank as one of the finest Summer companies in the United States. Mr. Royster announced "The Fortune Teller" for week following.

Edward Everett Horton, the popular leading man at the B. F. Keith Stock, made another big hit in "The Rule of Three," playing to big houses week June 21-26. The week also marks the appearance of two new members of the Keith company, Annette Tyler, a beautiful and accomplished protege of David Belasco, who has played many important roles, and Charles Frederick, a rollicking, clean cut comedian, of an entirely different type from any seen in local stock for some years. Week June 28, Denman Thompson's "The Old Homestead," a further demonstration of the versatility of the Keith Players.

Vaudeville and pictures, to good business, at the New Portland and Greeley's.

The popular Empire's pictures sustain the high standard of the house, which is always filled to capacity.

AGNES ARMSTRONG.

"KITTY COMES HOME." "O. K."

BUFFALO, N. Y. (*Special*). — "Kittie Comes Home," a comedy by Wilson Collison, was produced for the first time on any stage by Adele Blood and her company, under the management of Bartley Cushing and Guy Croswell Smith, at the Teck Theater, Buffalo, Monday evening, June 28.

The story opens in the home of the Northrops. The husband, in the absence of his wie, Kittie, who is away on a visit, is preparing to run away with Mrs. Mayfield, and telephones her to meet him at the house in an hour. Kittie returns unexpectedly, and quickly taking in the situation which she had before surmised, instead of making the conventional upheaval that usually ensues upon the exposure of domestic entanglements, resolves to handle the situation in an original manner. Mrs. Mayfield arrives and Kittie receives her graciously. Mr. Mayfield arrives in pursuit of his wife. After much uneasiness on the part of all concerned, except Kittie, she so manages that Mr. and Mrs. Mayfield must spend a night at her house, against their will, and arranges a supper for all. The result of Kittie's clever scheme is soon evident. All are disconcerted. Her husband realizes that, robber of the sentimentality of an elopement, he has really no interest in leaving his wife, and deeply regrets his foolishness. Kittie, to effect a sure cure, makes believe that she intends to divorce him. Mrs. Mayfield comes to the same realization as Mr. Northrop and pleads forgiveness of her husband for thinking of leaving him. After many amusing episodes when Kittie believes her scheme has reached home in a lesson that the would-be-guilty ones have suffered, and before the final curtain, both couples have reached each others' arms again.

Miss Blood played the role of the wise Kittie, and Byron Beasley was the husband. The cast is a big one, and employed the full strength of Miss Blood's company, providing the many favorites of this organization with excellent parts. June Congreve as "the other woman," played the difficult role in a most creditable manner. Alice Gale, Maida Reade, and Minnie Williams were amusing as the three friends. Dallas Anderson as the "other husband" was excellent. Cecil Yapp made an amusing, suave reporter, and Alvar O'Brian as his assistant did an excellent bit. Mahlon Hamilton as George Nelson was capital, and Irving Lancaster was very good as the butler. The play was excellentiy staged by Bartley Cushing. This is the final week of Miss Blood's engagement at the Teck.

For next to the last week of their engagement in Buffalo, the Bonstelle company presented a new version of "Mam'selle" by Anna Bird Stewart, who rewrote this old favorite for Miss Bonstelle. It played to capacity houses all week. As an extra attraction, "A Midsummer Dance Dream" was billed as "by Anna Bird Stewart and William Shakespeare." It was enthusiastically received. The last week is given over to a revival of "The New York Idea," one of the former big successes of the company here. It served as the opening attraction for the Detroit engagement at the Garrick Theater July 5.

BARKER.

MACKAY-KIMBLE IN CANADA

HAMILTON, CANADA (*Special*). — The Mackay-Kimble Players had capacity houses at the Temple Theater week June 14 in "Nobody's Widow." "A Day," week June 21. The company is good, and their performances popular. MINNIE JEAN NISBET.

WELL, OF ALL THINGS VISIBLE, &c.

ST. LOUIS, MO. (*Special*).—Prosperity smiles on local stock favorites and it is getting to be a very common occurrence to see a shining automobile gliding down the street and hear some passerby whisper to his companion, "There goes Mr. So and So of Such and Such a Company." Albert Krausse, musical director of the Park Opera company, has just purchased a new machine and added his name to the roster of fortunate ones. Roger Gray, comedian of the Park company, started the fad, and Mitchell Harris, leading man of the Players, followed suit. Henry Hull, who has long since established his popularity with the Players, also owns an automobile—(?) anyway, it runs—sometimes. Mitchell Harris says Hull ought to send his machine to Colorado, where it could find congenial company with the rest of the "one lungers."

An original offering entitled "The Mid-Summer Follies" was given an elaborate production by the Park Opera company, under the direction of Charles Sinclair, week of June 24. Venita Fitzhugh returned to the company and was given an enthusiastic reception. Her singing and artistic work called forth the highest praise of the critics. Roger Gray continues very popular, also Louise Allen and Sarah Edwards. Other principals who gave valuable contributions to the success of this elaborate offering are Mat Hanley, Elda Vettori, Mabel Withee, and George Nathanson. It would be unfair not to credit the chorus with praise.

The Players' Stock company's production of "Her Husband's Wife" was well received at the Shenandoah June 28-July 4. Isabelle Randolph, who played the wife, scored a decided success, as did Mitchell Harris, who portrayed the husband. Vessie Farrell, the latest addition to the company, played Emily and deserved the flattering appreciation which the patrons have manifested for her. Henry Hull and Bob McClung as Richard and Baden, respectively, played to excellent advantage. Helen Gleason, Laurette Allen, and Louis Calhern completed a cast which met with the approval of the patrons.

V. S. WATKINS.

"JUMPING JUPITER," ELMIRA

ELMIRA, N. Y. (*Special*).—Royster and Dudley brought Richard Carle to Elmira to head the production of "Jumping Jupiter" by their musical stock company June 28-July 3, and the innovation proved artistically and financially profitable; large business. Carle was at his best as Professor Jupiter Goodwillie and received an ovation at every performance. Anne Bussert made a captivating Connie Curtis ad sang in excellent voice. Carl Gantvoort was a dashing Robert Winthrop and Leona Stephens a splendid Elsie Buchanan. Anna Boyd did well as Mrs. Buchanan and Robert Harberson pleased as Marmaduke Bright. Others seen and heard to advantage were Frank W. Shea, Leonard Hollister, Peter MacArthur, F. H. Greenlaw, Lillian Hagar, Minty Whitely, and Evelyn Kearly. The chorus work was unusually good and Edwin T. Emery led the orchestra with ability. "The Serenade" July 5-10.

L. E. Royster, who made many friends as theasurer of the Royster and Dudley Opera company since the opening of the opera season, left June 29 for Portland, Maine, to act in a similar capacity with the Royster and Dudley Opera company of that city.

J. MAXWELL BEERS.

EMPIRE PLAYERS, SYRACUSE, N. Y.

NEWPORT AND FALL RIVER

NEWPORT, R. I. (*Special*).—Opera House: The Empire Stock company, with Rose Mary King, presented week June 28-July 3 "Out of the Fold," with their usual success. Miss King, who has become a great favorite, has received a great many invitations to attend some of the important social events in the Summer colony. Julian Noa has also become popular with the patrons. The productions are under the personal direction of Edwin Dudley and are the best stock productions ever seen in Newport. The attendance is very good, and with the coming of Uncle Sam's warships, Miss King and the Empire Players should play to S. R. O.

FALL RIVER, MASS. (*Special*).—The Evelyn Watson Players, under the personal management of Miss Watson, presented June 28 for the first time in stock in this city "Mrs. Temple's Telegram," with popular Carolyn Elberts as Mrs. Jack Temple. Miss Elberts gave a very fine performance of the part and is at home in comedy; Lida Kane was an excellent Mrs. Brown, and received many floral gifts; Donalda O'Neil as Mrs. Frank Fuller did justice to the part; Norman Wendell gave a very natural characterization of Jack Temple. Charles McHenry made a good Frank Fuller; M. Tello Webb and John A. Daley were well cast. Bert Morley, of Newport, R. I., made his first appearance with the company June 28. The company is now under the management of Evelyn Watson. A good attendance was the reward.

Gus A. Forbes closed his special engagement with the Watson Players June 26. Manager Saul T. Burstein and W. F. Croucher also closed with the same company.

J. Arthur O'Brien, late of the Bijou Stock, has become a resident of this city. Carroll Ashburn, who was very badly injured during his engagement at the Bijou, has recovered. H. J. Klein, Frances Belmont, and Spencer O'Neil have taken a cottage at Cedarhurst, R. I.

W. F. GEE.

"CAUGHT WITH THE GOODS"

SYRACUSE, N. Y. (*Special*).—It is a new play, "Caught With the Goods," that was put on by the Empire Players at the Empire Theater June 28. It was the farewell appearance of the Empire company for the season. The author of "Caught With the Goods" is William M. Farrell.

Here is the plot: Thomas Norton is the young politician, who being district attorney of Brackett County, aspires to the Governorship, and he is opposed by George Ward, lawyer for the big interests, and Robert Adams, the boss of the party. Ward and Adams endeavor to find a scandal in the past life of Norton, but are unsuccessful. Norton is elected Governor and with the aid of a dictagraph he succeeds in getting damaging statements from Adams, who attempts to bribe the young Governor to sign an obnoxious railroad bill.

The side plot centers about the mysterious birth of Jean Thompson, with whom Norton is in love. A detective is called in to ferret out the case, and, after tracing suspicious circumstances to Watkins, butler for Ward, finally learns that Ward is the father of Jean and that he has been led to believe that the girl is dead.

The cast of the company was augmented. City and county officials were guests of the management on the opening night, and several New York producers were also among the invited.

FREDERICK E. NORTON.

CORSE PAYTON COMPANY

SPRINGFIELD, MASS. (*Special*).—The Corse Payton Stock company presented "The Commuters," which had never been seen here, with marked success, week June 21-26, at the Court Square. The succeeding bill is another new one, "The Divorce Question," by William A. McGuire. The second week in July the company, augmented by a singing membership, will give "Madame Sherry." Mrs. Payton (Etta Reed), whose poor health compelled her withdrawal from the stage, has been an interested spectator at recent performances, and gazed upon the scene of her triumphs of fifteen years ago, when the receptions on the stage used to draw thousands back of the footlights after the Friday matinee.

EDWIN DWIGHT.

KITTY BROWN IN UTICA

UTICA, N. Y. (*Special*).—The Players Stock company is a Summer feature of the city. Kitty Brown opened the season at the Majestic in "Maggie Pepper," and she was accorded a rousing reception June 28. She is the leading woman in the company. The playhouse was packed, for Miss Brown is a favorite here, and the company which is supporting her came fully up to expectations. Miss Brown's portrayal of the title-role character showed a correct conception of the part. Other popular plays will follow in rapid succession and the company will remain here until the close of the Summer season.

U. T. K.

KEITH PLAYERS, UNION HILL, N. J.

UNION HILL, N. J. (*Special*).—"A Pair of Sixes," Edward Peple's successful farce, was presented for the first time in stock by the Keith Players at the Hudson, June 28-July 4. Again the entire company demonstrated their versatility by giving one of the best performances of the present season.

The bright bit in the play was Coddles, done by Alice Butler. She constantly had the audiences in ecstasies of mirth and was warmly applauded for her excellent work. It was somewhat of a surprise to see Miss Butler in this role after playing such parts as the German mother in "To-day," Ole Hun in "The Trail of the Lonesome Pine," and other similar roles, and that she made a splendid success of Coddles was remarked upon by the clientele of the house, many of whom had seen Maud Eburne score in that role in its New York presentation at the Longacre Theater.

Charles C. Wilson as Nettleton, and William H. Sullivan as Boggs, partners in the Eureka Digestive Pill Company, gave fine

Edward Arnold is giving this week the finest performances that he has offered since "The Witching Hour" was presented. And he has won the Richmond people by his clever acting.

"Facing the Music" continues to make 'em laugh and draw large audiences at the Bijou, where it has been announced that Director Arthur Berthelet and his excellent company will remain for a further period of several weeks.

NEAL AND MCCONNELL.

LAKESIDE COMPANY, DENVER

DENVER, COL. (*Special*).—Manager Arington, of the Lakeside Stock company, at the Casino, Denver, brought out his reorganized company, June 13. The following plays will be given in the order named: "The Blue Mouse," "The Girl in the Taxi," "A Temperance Town," "Brewster's Millions," "Prince Chap," "Little Tenderfoot," "A Trip to Chinatown," "A Texas Steer."

"Within the Law" creditably, June 20-26, it being the fourth time the play has

MISS LILLIAN KEMBLE.

Very pretty is Miss Lillian Kemble, still better, away above the average as an actress. The picture was taken a few weeks ago. She is at present a member of the Mackay-Kemble Stock company, playing in Hamilton, Ont., and June 16 was the tenth week of the company in that city. Miss Kemble taking the leading role in "Nobody's Widow." Her father, Carl Schmidt, was at one time manager of the Irving Place Theater, New York city, and he put her on the stage when she was a child. She has gone forward from that time. At one time she was leading woman of the Castle Square Stock company in Boston. She has played many parts, from Shakespeare to Shaw. She is known favorably in every city in the United States. Beauty, versatility, technique and personality are her assets.

finished performances. Francine Larrimore as Florence Cole gave a delightful performance and was the recipient of several floral offerings during the week from her admirers. Joseph Lawrence as the lawyer, and Clare Evans as Tony Toler, again scored. Frederick Webber as Krome, Antoinette Rochte as Mrs. Nettleton, June Moore as Solly Parker, Arthur Mack as Applegate, and Hughie Roman, a new member of the company, as the office boy, were good. This week, "Rebecca of Sunnybrook Farm."

E. A. GREWE, JR.

STOCK IN RICHMOND, VA.

RICHMOND, VA. (*Special*).—Arthur Berthelet's Stock company at the Bijou Theater continues to attract packed houses every night, with matinees Tuesday, Thursday and Saturday. Week of June 21-26, presenting "Raffles." The people of the play—named in the order of their first appearance, Marie, Miss Nan Crawford; Crawshray, Mr. Curtis; Golby, Mr. Sammy Lynch; Lady Ethel, Miss Ball; Gwendoline Conron, Miss Taylor; Lady Melrose, Miss Fitzroy; Mrs. Vidal, Miss Perry; Harry Manders (Bunny), Mr. Berthelet; Lord Crowley, Mr. Maybee; Raffles, Mr. Edward Arnold; Lord Amersteth, Mr. Riddell; Captain Bedford, Mr. Bassett; Barraclough, Mr. Maybee.

STEIN'S MAKE-UP
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been seen here. "Seven Keys to Baldpate," week June 27, gave Mr. Gunn's youthful spirits still a different and artistic outlet, and was played in just the right tempo. Charles Dow Clarke was as much at ease and as funny as ever in the role of the hermit.

The stock star system was inaugurated at the Denham by the splendid work of Florence Roberts in "Zaza" to good business June 13-19. Little Florence Roberts, a Denver child, played the part of Toto, and Miss Roberts and Little Florence took curtain calls together. Sudden illness of Jane Robbins made necessary that Vera Finlay step into the role of Aunt Rosa on one day's notice. "The Strength of the Weak" June 20-26. Some changes have recently been made in the company, whose personnel is now as follows: Florence Roberts, Carl Anthony, Vera Finlay, J. David Herblin, Frank Denthorne, Adele Bradford, Jack McCabe, Eddie Boyd, Clare Hatton, Hope Landen, Robert Harrison, Jane Robbins, Harry Fenwick, Helen Thebus, Clinton Tustin, Nettie Velie, Harry Allen, Paulyn Raff, Julius Velie, and Little Florence Roberts. The Velies were formerly with the Lang-Miller company.

The Gardens reversed the usual order of things at that theater by opening with an emotional drama, "The Thief," and following it by a farce, "Nearly Married," June 13-19. Charles Gunn has clearly proved his ability as a leading man. Miss Hall succeeded in a role quite different from that of the first week. The sudden rise of Richard Barbee, who played juvenile roles at the Gardens last season, to the lead in "Experience," is no surprise to local theatergoers, who saw his work here as the son in "You Never Can Tell" and as the young prince in "The Yellow Jacket." Denver extends congratulations.

ANDERSSON.

Ben E. Ezzell and Doris Bonita have joined the Norman Field Players at the Orpheum, Nashville, Tenn. The opening bill, week June 21, was "The Escape." Roster of the company: Norman Field, Ben Ezzell, Henry Coronegs, Jack Smith, Carl Hinkley, Frank Martins, W. B. Jameson, Mary Daniel, Doris Bonita, Elsie Smith, and Jenny Daniel.

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ALMERIC THOMPSON'S NEW PLAY

NEWARK, N. J. (*Special*).—Miss Ethel Clifton, the popular leading woman for the Forsberg Players, Newark, N. J., has written from time to time short sketches and June 28 presented for the first time her new play entitled "For Value Received." It is the story of Beverly Mason, who, affected by the disappearance of two of her sisters, determines to guard the youngest, Mary Mason, from a like fate. To obtain the necessary income that her sister Mary may live abroad and cultivate a promising singing voice, Beverly forms an alliance with Almeric Thompson, a literary man for whom she acts as secretary. After much traveling they settle in a comfortable home. Blindness overtakes Thompson. Beverly finding her sister's maintenance has become more costly than she anticipated, yields to temptation to help herself now and then from her employer's purse. Thompson's attorney, Thorndyke, discovers this and is about to bring it to the attention of his client when Thompson announces his intention to marry Beverly. His proposal, made shortly before this, was met by Beverly with evasion of the reason that she was in love with Carl Lachner, an architect. At this point Lachner, just back from a trip abroad, claims her and urges her to become his bride at once. Thompson, unseen, overhears the avowal. Thorndyke learns it from Lachner himself, and to save the latter, whose father was his friend, tells him of the true relations between Thompson and the girl and of her peculiations. Lachner gives the lie to Thorndyke, and in the midst of the clash Thompson enters, soon followed by Beverly. Lachner hastens to tell her of the accusations and begs her to confound her accusers with a denial. It is then she admits the truth, and rises to the emotional climax, that has real thrills. She tells of her struggles and plans for her sister's welfare, of the ways of the world where women are concerned and how in her extremity she decided on the association with Thompson. Realizing that Thompson depends upon her as a companion and co-worker—in fact, the brain in his literary efforts, Thorndyke induces her to agree to stay, if, as she insists, Thompson expresses his wish. Meanwhile Beverly's sister Mary unexpectedly arrives in this country and presents herself to Beverly. Mary discloses her love for a youth whom she had met abroad and had left her. As Mary steps from the room into the garden, Lachner re-enters and again asks Mary to marry him. She puts him off. Then as he hears the voice of a singer without, he exclaims that it reminds him of the singing of a girl he had met over the sea. Beverly's intuition tells her that it is Lachner who is identified with Mary's romance, and she plans to bring them together again. As Beverly bids "good-bye" to Thompson, he fails to urge her, and she goes; then many stenographers come to Thompson, but none suit. Eventually he induces Beverly to return and the final curtain indicates that she will be Mrs. Thompson soon.

The play ran very smoothly for a first-night representation. The players were most cordially received. Miss Clifton, who impersonated Beverly, was recalled several times and received many beautiful floral tributes. There were moments of fervor and breaths of feeling in Miss Clifton's portrayal of Beverly, and her acting was intense and sympathetic. Edward Van Sloan as Thompson added another success to his credit. To sustain throughout the role of a nervous and fidgety genius, whose loss of sight got on his nerves, was indeed clever acting. Mr. Dingle, as Thorndyke, gave a dignified and excellent performance. Mr. Holland was convincing as Lachner. Miss Nesmith was charming as sister Mary. Gabriel Ross, as the pertinent stenographer in the last act, was excellent. Stuart Beebe gave a fine portrayal of the old English servant. Miss Clifton has written a splendid play and it is safe to say that when played on Broadway, it will be pronounced a great success.

GEORGE S. APPLEGATE.

HYPERION PLAYERS, NEW HAVEN

NEW HAVEN, CONN. (*Special*).—Willard Mack's drama of the West, "In Wyoming," was presented by the Hyperion Players week June 14 at the Hyperion Theater. Miss Jane Morgan handled the role of Molly Summers in her usual style and proved again her wonderful versatility. Mr. Carver made an excellent Bob Ricketts. The rest of the company appeared to advantage in the numerous smaller roles and throughout the piece proved another success for the Hyperion Players. The staging was in the capable hands of Paul Cazeneuve, and each setting bespoke the handiwork of a genius. "As Ye Sow" was produced for farewell week (June 21, as noted in the issue of last week's MIRROR), and the company closed for the Summer season June 26.

DANIEL WEBSTER DELANO, JR.

BARROW-HOWARD, LINCOLN

LINCOLN, NEB. (*Special*).—Continued cool weather of the past month has continued to keep up the record-breaking business at the Oliver, where the Barrow-Howard Players are presenting an exceptionally fine string of high class royalty plays. Business was better than usual for "Mrs. Wiggs of the Cabbage Patch" week June 21, and it started off well week June 28 with "The Man Who Stood Still." "The Littlest Rebel" is in preparation week July 5.

V. E. FRIEND.

The Waterloo Theater at Waterloo, Iowa, closed for season with Al Gerrell's Stock as the attraction June 19. Mr. Trueman DeRoame, leading man for the Gerrell Stock, will spend the Summer in Waterloo.

HARTFORD'S STOCK GALAXY

HARTFORD, CONN. (*Special*).—Hartford is constantly increasing in size, and since 1910 the population has advanced some 20 per cent. and the theatrical competiton has increased over 150 per cent. in the last year. Hartford's stock companies have been of the highest possible type. John Westley, famous through his connection with "Twin Beds," was a member of the Poli Stock company for some years, and as late as in 1913 he was a regular member of the company. Frederick Truesdale, who has since attained fame through "On Trial," and the fact that he has written a play recently, was a regular member of the Poli company in 1913. Owing to a mistake in the programme he was listed as "Frederick Leavenworth," and in order to avoid confusion this error was not corrected; and to this day very few people know that Truesdale and "Leavenworth" are one and the same persons. Mr. Truesdale, during his engagement here, became a godfather to the baby of James B. Cunningham, another member of the company.

Edmund Elton was until last year leading man at the Poli house. He regards Hartford as his home, and for twelve years his acting has delighted thousands. He is at present with the Portland, Ore., Stock company, was formerly leading man in "Jimmy Valentine," "Pierre of the Plains," "The Boss," "Mary Jane's Pa," and other plays. He has also appeared in stock in practically all the larger cities in the East.

Clara Blandick is another former Poli Stock actress. Leah Winslow, of the Crescent Theater, Brooklyn; Maude Gilbert, now leading lady in another Poli company, and well known as William Farnum's leading lady in "Samson" and other feature photoplays; Jane Morgan, now at New Haven; Grace Huff, Viola Leach, and other well-known stock actresses, have played with the Hartford company. Edna Hibbard, until recently leading lady at Wilmington, Del., was the ingenue at Poli's during the Summer of 1914. While here she was married to Phil Dunning, a member of the company for several years, who was then stage-manager. Other well-known players who have been members of the Poli company here, are Herbert Hayes, James B. Cunningham, Robert Cummings, Frank Monroe, Robert Homans, William Townshend, Carl Anthony, now leading man at Denver.

The famous Hunter-Bradford Stock company, until 1913, was the attraction at Parson's Theater, Hartford, during the Summer months. Patricia Collinge, now famous as leading lady with Douglas Fairbanks, was a regular member of this company. In 1913 she played the leading part in "Hawthorne of the U. S. A.," and other parts requiring an ingenue.

In 1914 the Lyric Players, a musical stock company of excellent make-up, appeared at Parson's Theater. Richard Carle appeared in person with this company and several plays from the pen of this famous actor-playwright were produced. Mlle. La France, the dancer, also appeared with this company. Constance Molineaux and Blanche Douglas have both appeared with the Poli Stock company this season.

The present Poli Stock company is headed by Harry Hollingsworth and Marguerite Skirvin. John Ellis, Roy Phillips, Welba Lestina, Ada Dalton, Benedict MacQuarrie, Forrest Seabury, Hal Brigs, and other members furnish excellent support. This company is the most successful that has ever played at Poli's Theater.

SEYMOUR WEMYSS SMITH.

CALBURN'S "GINGERBREAD MAN"

BRIDGEPORT, CONN. (*Special*).—"The Gingerbread Man" was produced June 29 for the first time by the particularly praiseworthy Calburn Musical Comedy company. The house was a record one, which applauded heartily the work of each of its favorites. Billy Lynn played the title-role and his work compared most favorably with the original production. His dancing was superb and he put across plenty of original comedy. Jack Kearney as the Fairy Queen was one of the big hits of the production. He had the house in an uproar in every appearance. Florence Mackie, leading lady of the Calburns, was charming in the role of Jack Horner. She was especially charming in her song numbers. Arthur Burckly as Simple Simon, as usual played his part to perfection. Nell McClune as Marjory Daw is the personification of all that is dainty and sweet. The Mephistopheles person was taken by John Rowe, who was emphatic when he was on the job, just like all devils. Helen Larkins as Mazie Bob Bon was captivating in her part. Alonzo Price as Wondrous Wise and Harry Luch as Santa Claus were both well received. "The Merry Widow Remarried" week July 5.

Elks' night was the night at the Lyric Tuesday evening, June 29. Arthur Burckly, tenor of the Calburn Musical Comedy company, was presented by Bridgeport Lodge B. P. O. E. 36 with a beautiful gold cigarette case. The presentation speech was made by Exalted Ruler Mr. Dan Clifford. All in all it was one gala night for all concerned. The Lyric was packed to capacity. By special invitation members of the Calburn company will attend the celebration of the one thousandth meeting night of the Bridgeport lodge Thursday evening.

ALLEN P. WEIL.

Miss Ollie Minell and Richard Castilla have just closed a successful season of fifty-eight weeks with the Barrow-Howard Players, at Sioux Falls, S. D. Both are visiting in Chicago. After a few weeks' fishing and boating in Michigan they will come to New York to fill engagements.

WORCESTER POLI

WORCESTER, MASS. (*Special*).—Sue Mac Manamy, new leading woman of Poli's Worcester Stock company, Worcester, Mass., was seen last week in "The Third Party," her fifth week here and her first Eastern stock engagement. She is young, pretty, trim, and can act. She is a revelation to stock, giving mentality and sincerity. The others of the company are very capable, including Will D. Howard, leading man, Harold E. Salter, Jane Stewart, Thomas Williams, Foster Williams, Frank Thomas, Olive West, Fred Holloway, John Fee, Caroline Waide, and Max Von Mitzel, director. Their performance of the "The Third Party" compared very favorably with the New York production as seen in Boston and did a big week's business. Current week, "In Wyoming," with "Alma" to follow.

The Leighton Tucker Stock company concluded their Summer engagement at the Worcester Theater July 3 with "Help Wanted." The company was one of the best ever seen here. The company included Jean Shelby, Richard Tucker, Grace Goodethal, Bert Wilcox, John Daly Murphy, Richard Ogden, Adelaide Hibbard, Marc Goldaine, Hallet Bosworth, Frank Wupperman, and Thomas Coffin Cooke, director, with Charles Squires, scenic artist.

Richard Tucker goes with the Edison moving picture company at the close of his season in Worcester.

Adelaide Hibbard joins the John Craig Stock in Boston. Mrs. Hibbard is a big favorite there.

Bert Wilcox will try a new act in vaudeville for a few weeks, then go to Lake George to visit his folks, who have a Summer place on Katskill Bay.

Miss Sue Mae Manamy, of the Poli Stock company, Worcester, has written a vaudeville playlet which she will produce next season, putting some well-known stock comedian in the feature part. The act is entitled "I Saw You First." B. W.

STOCK CLOSING AT ALBANY

ALBANY, N. Y. (*Special*).—The Lytell-Vaughan Stock Company closed a highly successful engagement of fifteen weeks at Harmanus Bleecker Hall June 26. The players who have been seen here several seasons are established favorites. For the closing week Cohan's popular success' "Forty-five Minutes From Broadway," was admirably staged by Addison Pitt. The various members of the company were well cast for the principal roles, several distinct individual hits being scored. Notably good was the work of Bert Lytell, Miss Vaughan, Leonore Phelps, Margaret Armstrong, Helen Campbell, E. D. Hales, Philip Tead, Will I. Amsdell and Miss Fay Baker in song and dance numbers, which was one of the bright features of the performance. A large and well trained chorus did excellently.

GEORGE W. HERRICK.

MANHATTANS, ROCHESTER

ROCHESTER, N. Y. (*Special*).—"The Country Boy" by the Manhattan Players week June 28 at the Lyceum drew big houses. Tom Emory was admirably cast. Miss Tell did the role of the boy's sweetheart charmingly and Miss Waldrop played the boarding-house keeper in true comic vein, adding another able characterization to her already large gallery of stage portraits.

July 4-9 and the last for the season. The Players in Margaret Mayo's farce, "Baby Mine." It is constructed for laughing purposes only, as all who have seen it know. Miss Waldrop has the role of the young wife.

BOB HOGAN.

FISHER PLAYERS, ST. PAUL

ST. PAUL, MINN. (*Special*).—The Fisher Players revived "The Girl of the Golden West" at the Shubert June 27-July 3, with Irene Summerly in the leading role. Frank M. Thomas played the road agent, and William H. Forrestelle, Jack Rance. Billy Kent furnished humor as the end man in the school scene. Although the "atmosphere" drop showing the home of "the girl" on the mountain was omitted, the staging throughout was excellent. "The Littlest Rebel" July 4-10. "The Devil" July 11-17. "A Woman's Way" and "Zaza" are early futurities.

JOSEPH J. PFISTER.

STOCK NOTES

Lynda Earle has closed her engagement with the Avenue Players at the Avenue Theater, Detroit, after two years in second business. Versatility and stunning dress are two of Miss Earle's assets. She is with the Ariane Film company, Detroit, for the Summer.

Celia Randolph, lately the leading woman at the Bramhall Playhouse, will be known hereafter as Edith Fauvelle, her real name. Miss Fauvelle was specially engaged to create the role of Alice in Harry Gray's play, "The Spice of Life," which was produced at the Park Theater, Bridgeport, Conn., June 14.

Miss Fay Baker has been especially engaged to put on "Forty-five Minutes from Broadway" for the Lytell-Vaughan Stock company, Albany, N. Y. Miss Baker was ingenue for three seasons with the Lytell-Vaughan stock, and her many friends will be glad to welcome her back.

Jerome Renner has joined the Robins Players at the Royal Alexander, Toronto, opening as Lou Max in "Seven Keys to Baldpate" June 21. The company is headed by Edward H. Robins and Bertha Mann.

Averill Harris returns, after a much needed rest, and takes his place as leading man in the Bainbridge Players Stock company, at the Shubert, in Minneapolis. He is a happy combination—an actor of ability and a gentleman. He comes back as Lees Baker and Edith Evelyn depart.

The Sherman Players at the Grand, Elgin, Ill., presented "The Divorce Question," June 6-9, to excellent business. "The Christian," June 13-16.

Miss Sylvia Cushman, of the John Craig Stock company, Castle Square Theater, Boston, closed her season recently with the Craig Players and will open with W. H. Leahy in Lynn, Mass., as ingenue late in August. Miss Cushman and her mother are at the Actress's Home, Gardner, Me., until the former goes to Lynn.

PITTSBURGH

PITTSBURGH (*Special*).—To correct an error in last week's report, the Hippodrome at Forbes Field did not inaugurate the opening of the Summer season July 5. A performance was given for merely one night only. Among those on the bill were Boyle Brothers, the Marriott Troupe, Three Rosarios, Flying Keeleys, Joe Allen and McDonald Brothers, Earl and Marie Hall and Hall, and Mlle. Del Puente.

The film "The White Sister" drew good houses at the New Davis week June 28. "Should a Mother Tell?" July 5-10. "Scandal" plays a week's engagement at the Grand, beginning July 5. Williamson's Submarine Pictures closed its engagement at the Lyceum July 3. Kadra Safa is drawing good houses at the Nixon.

"Little Lost Sister" was the offering of the Marguerite Bryant Players June 28-July 3 at the Empire, in the East End. Miss Bryant was seen to advantage in the title-role, and was ably supported by Charles Kramer, Clyde Franklin, Neil Walker, Frank McHugh and other members of the cast. "Three Weeks" July 5-10.

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WASHINGTON

Children of the Capital in the Leading Roles of "The Blue Bird"

WASHINGTON, D. C. (*Special*).—Of the many noteworthy productions by the Poli Players at Poli's, however excellently well done, none has surpassed the past week's extensive and complete presentation of Maeterlinck's allegorical fantasy, "The Blue Bird." It is safe to say that rarely has a stock company, both individually and collectively, received such a strong reception and been so warmly praised. Sylvester Z. Poli, for this production, the first by a stock organization, who never does anything by halves, presented the original scenic production, electrical effects, costumes, and properties.

The leading roles of Tyltyl and Mytil, the children of the story, were marvelously enacted by two young Washington children, Mary and Doris Eaton, the former as the boy, with possibly the longest part for a child to play, presented a notably talented and artistic performance. There was an augmented company, and a large children ballet, with special dances, under the direction of Howard Leslie Holt.

The Poli Players was cast as follows: Maud Gilbert as Light, Albert Roscoe as Fire, Helen Tracy as the Fairy Beryline, Robert Lowe as Sugar, Louis Haines as Dog, Russell Fillmore as Cat, Gavin Harris as Bread, Teresa Dale as Night, Rose McDonald as Water, Rose Nelson as Milk, and John M. Kline in the triple roles of Father Time, Daddy Tyl, and Gaffer Flye. Selina Seymour, who was in the original cast as Mammy Till, was a special engagement to again play the role and assist in the stage production.

During an intermission, Miss Agnes Whalen, a talented young Washington singer, who possesses a voice of rare sweetness, range, and volume, sang James Thatcher's latest composition, "The Blue Birds," from one of the private boxes with telling effect. All praise to Harry A. Andrews, the Poli play producer and stage director, who accomplished results so satisfactory and complete with the big amount of work at hand. Orphans from the institutions of the city to the number of 450 were the guests of the Poli management Friday, occupying the entire gallery. The current week's offering is the Margaret Mayo merry comedy, "Commencement Days."

Keith's, for the Fourth of July holiday week, presents a finished programme that included George McFarlane, the English baritone, and Fannie Brice, the eccentric comedienne, as headliners. Other strong cards are Harry Girard and company, including Agnes Cain Brown, in "The Luck of a Totem," Ward, Bell and Ward, featuring Adelaide M. Bell in "Under the White Tops," a circus travesty; Claude Golden, the Australian Card King; Martha Russell and Patrick Calhoun in "Types of Stageland," Lady Sen Mei, the Chinese singer, and the Clairemont Brothers.

At the National, Monday night of the past week, Cora B. Shreve celebrated her sixteenth annual dancing carnival with over two hundred pupils in a three-act fairy spectacle. "The Runaway Princess," that tested the capacity of the theater. Morgan A. Sherwood, stage-manager of the National, was praiseworthily responsible for the picturesque and beautiful stage settings.

The Columbia, with motion pictures as the attraction, is strongly successful and going larger as the pictures become better known in a first-class house, now devoted for the present to that line. Nearly 14,000 people witnessed Mary Pickford in "A Dawn of a To-Morrow." And the past week, with Marguerite Clark in "The Pretty Sister of Jose," for the first half, and for the latter portion, John Barrymore in "The Dictator," will register a larger number. The current week picture display for the divided week presents Mary Pickford in "Little Pal," the first half, and Edgar Selwyn in "The Arab," the last half.

JOHN T. WARDE.

"THE GIRL" AT ATLANTIC CITY

Scarborough Drama, Belasco Staged, First Time, One Woman in the Cast—C. and H.'s Next

ATLANTIC CITY, N. J. (*Special*). — "The Girl," a new emotional drama from the pen of George Scarborough, and staged under the personal supervision of David Belasco, had its initial presentation at the Apollo, June 28, remaining all week.

The somewhat delicate theme of the piece is boldly and masterfully handled by a small but brilliant cast. The Girl, Elizabeth Greer (the only feminine role), is the daughter of a narrow-minded old deacon. She falls in love with Anthony Wells, a wolf in sheep's clothing, and who is studying for the ministry. Her love, inflamed by his false promises, and expecting soon to become his wife, she yields to his persuasions and becomes his victim. Upon learning that his daughter had been wronged, but unable to learn the identity of the culprit, the old deacon starts out with a pistol to find him, vowing vengeance. The girl goes to the home of the newly-appointed Rev. Frederick Forbes to ask his advice. Deacon Greer comes upon his daughter closeted with the minister, and, thinking him the guilty one, demands an immediate marriage. For the sake of the girl, the Rev. Forbes consents to a marriage, thereby saving her from her father's anger, and agrees to allow her a divorce later.

When Anthony Wells returns a few weeks' later, and resumes his love-making, he finds that the girl's saner judgment holds sway, and she repugns him.

Leonore Ulrich gave a splendid interpretation of the girl. Lowell Sherman as the cold-blooded, self-satisfied individual, Anthony Wells, did full justice to the part, as did others of the cast. William H. Thompson, Arthur Lewis, and John Miltern complete the cast. The play will be sent to Broadway next season.

"The Mystic Shrine," a new comedy, by Avery Hapwood, with Madge Kennedy in the lead, at the Apollo, current week. Selwyn and Company are the producers.

Cohan and Harris will offer a new comedy, entitled "Me and My Dog," by Fred Ballard, at the Apollo week July 12.

"Hobson's Choice," a comedy, by Harold Brighouse, had its premiere at the Cort July 5, remaining during the week. F. Ray Comstock produced the piece.

The New Nixon opened its Summer season June 28 with popular vaudeville to good business. Keith's offered a good bill week June 28, topped by Conroy and Lemaire.

Young's Million Dollar Pier Hippodrome opened June 28, with popular vaudeville and motion pictures.

Garden of Dances opened July 1. The ballroom is managed by T. Wistar Grookett. At the Million Dollar Pier dancing, roller-skates, motion pictures, band concerts, minstrels, and a jitney ride, all for 15 cents.

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PORT JERVIS, N. Y.

PORT JERVIS, N. Y. (*Special*).—The New Theater closed the regular season June 5, and opened a Summer run of split-week vaudeville and feature photoplays. Harold Gates in song and dance, scored a big hit week June 21.

Manager James Sweeney, of the New Theater, will open the regular season in August with a new colored musical performance, entitled "A Night in Africa." Mr. Sweeney has purchased a site for a new playhouse, and, when completed, will present high-class legitimate attractions. Work is being pushed on the new house, to open about Jan. 1. Patrick's Greater Shows exhibited here week of June 21 to enormous business. Kid Stockton, champion bantem weight of Australia, is handling B. H. Patrick's famous boxing kangaroo. "Fighting Tom," this being his third season with the Patrick Shows. This is the only kangaroo doing five kickaways without stopping, performing tricks where other acts of the kind leave off.

Thursday evening, June 24, the Patrick's Shows were entertained at the Mountain View Hotel by J. E. Corbett. The Carnival Band furnished music for the dancing, and selections were given by the Patrick Quartette. Mr. and Mrs. Patrick, Mr. and Mrs. Tyler, Mr. and Mrs. Newcomb, Madame De Camp, Mrs. Knight, and Fatty Marquart were the chief funmakers. Daniel W. Delano, Jr., of THE MIRROR, and Mr. Rosebury, of the *Billboard*, were among the guests, who numbered about 100. Some of the old-time dances were staged in comic fashion.

Mr. and Mrs. Jimmie Barry are the promoters of a mammoth vaudeville benefit, which will be held at the New Theater here Aug. 13, for the benefit of the Dingman's Ferry Country Club, a Summer colony in Pennsylvania, owned by theatrical people. The bill will contain the names of some of the biggest vaudeville and legitimate stars, and Mr. Barry announces that Eva Tanguay and George M. Cohan have already consented to appear. A number of the residents of Dingman's Ferry will also appear.

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DRAMATIC

ADAMS, Maude (Chas. Frohman): Missoula, Mont., 7, Anaconda 8, Butte 9, Billings 10.
BURKE, Billie (Chas. Frohman): Denver 8-10.
COBURN Players: Terre Haute, Ind., 7, 8, Oxford, O., 9, 10, Bowling Green, Ky., 12, 13, Nashville, Tenn., 14, 15, Knoxville 16, 17, Athens, Ga., 19, 20, Rock Hill, S. C., 21, 22.
FERGUSON, Elsie (Chas. Frohman): 'Frisco June 21-July 17.
FULL House (H. H. Frazee): N.Y.C. May 10—indef.
GREET, Ben, Players: Huntington, W. Va., 7, Charleston 8, Gallipolis, O., 9, Logan 10, Athens 11, Parkersburg, W. Va., 12, Marietta, O., 13, Sisterville, W. Va., 14, New Martinsville 15, Wellsburg 16, Wheeling 17, Zanesville, O., 18, Barnesville 19.
IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.
LIVE Wire (Leffler and Bratton): Atlantic City, N. J., 12-17.
MANN, Louis (Messrs. Shubert): N.Y.C. April 5—indef.
ME and My Dog (Cohan and Harris): Atlantic City, N. J., 12-17.
MYSTIC Shrine (Selwyn and Co.): Atantic City, N. J., 5-10.
SEARCH Me (Moffatt and Pennell): Long Branch, N. J., 19.
TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 4—indef.

PERMANENT STOCK

AKRON, O.: Colonial.
ALBANY, N.Y.: Lytell-Vaughn.
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ALTOONA, Pa.: Park.
ASHEVILLE, N. C.: Majestic.
AUBURN, N. Y.: Jefferson.
BOSTON: Castle Square.
BOSTON: Majestic.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Mayflower Grove.
BUFFALO: Jessie Bonstelle.
CHARLOTTE, N. C.: Academy.
CLEVELAND: Colonial.
COLORADO Springs, Colo.: Opera House.
COLUMBUS, O.: Olentangy Park.
DALLAS, Tex.: Keys.
DENVER: Denham.
DENVER: Elitch Gardens.
DENVER: Lakeside.
DETROIT: Vaughan Glaser.
DULUTH: Lyceum.
EAST Liberty, O.: Empire.
ELGIN, Ill.: Grand.
ELMIRA, N. Y.: Rorick's.
FALL RIVER, Mass.: Watson Players.
FT. WAYNE, Ind.: Temple.
GLOVERSVILLE, N. Y.: Darling.
HAMILTON, Ont., Can.: Temple.
HARTFORD, Conn.: Poli's.
JACKSONVILLE, Fla.: Orpheum.
LAFAYETTE, Ind.: Keith's (Will Bruno):
LINCOLN, Neb.: Oliver.
LONG BEACH, Cal.: Famous.
LOS ANGELES: Burbank.
MALDEN, Mass.: Temple Players.
MANSFIELD, O.: Casino.
MARION, O.: Alhambra.
MILWAUKEE: Shubert.
MINNEAPOLIS: Bainbridge Players.
MONTREAL: Orpheum.
NASHVILLE, Tenn.: Orpheum.
NEWARK, N. J.: Orpheum.
NEW HAVEN, Conn.: Hyperion.
NEWPORT, R. I.: Opera House.
NIAGARA FALLS, N. Y.: International.
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OTTAWA, Ont., Can.: Dominion.
PHILA.: Woodside Park.
PITTSFIELD, Mass.: Colonial.
PORTLAND, Me.: Cape.
PORTLAND, Me.: Keith's.
PORTLAND, Me.: Riverton Park.
PROV., R. I.: Albee.
QUINCY, Ill.: Oliver.
RICHMOND, Va.: Bijou.
ROCHESTER, N. Y.: Lyceum.
SAGINAW, Mich.: Jefferson.
SAN DIEGO: Empress.
SAN DIEGO: Mexican.
SAN DIEGO: Spreckles.
SAN FRANCISCO: Wigwam.
SCRANTON, Pa.: New Academy.
SIOUX CITY, Ia.: Princess.
SIOUX FALLS, S. D.: Orpheum.
SOMMERVILLE, Mass.: Somerville.
SPRINGFIELD, Mass.: Corse Payton.
SPRINGFIELD, O.: New Sun.
ST. JOSEPH, Mo.: Airdome.
ST. LOUIS: Park.
ST. LOUIS: Shenandoah.
ST. PAUL: Shubert.
SYRACUSE, N. Y.: Empire Players.
SYRACUSE, N. Y.: Valley.
TORONTO: Grand Opera House.
TORONTO: Royal Alexandria.
TULSA, Okla.: Empress.
UNION HILL, N. J.: Hudson.
UTICA, N. Y.: Majestic.
WASHINGTON: Poli's.
WHEELING, W. Va.: Victoria.
WORCESTER, Mass.: Grand.
WORCESTER, Mass.: Worcester.
YOUNGSTOWN, O.: Park.
ZANESVILLE, O.: Orpheum.

TRAVELING STOCK

BRYANT, Billy: Moscow, O., 12-17.
CORNELL-Price Players: Crawfordsville, Ind., 12-31.
GRAHAM: Greenville, N. Y., 5-10.
TRAHERN, Al.: Huntington, L. I., 7, Patchogue 8, Bayshore 9, Sayville 10, Riverhead 12, Greenport 13.

OPERA AND MUSIC

LADY in Red (Herndon Corporation): Chgo. May 17—indef.
MAID in America (Messrs. Shubert): Chgo. June 3—indef.
NOBODY Home (F. Ray Comstock): N.Y.C. April 20—indef.
PASSING Show of 1915 (Messrs. Shubert): N.Y.C. May 29—indef.
SANLEY, Joseph: Chgo. May 30—indef.
SARI (Henry W. Savage): Seattle 4-7, North Yakima 8, Walla Walla 9, Spokane 10, 11, Wallace, Ida., 12, Missoula, Mont., 13, Anaconda 14, Butte 15, Bozeman 16, Billings 17, Bismarck, N. D., 19, Jamestown 20, Duluth, Minn., 21.
ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): N.Y.C. June 21—indef.

MINSTRELS

DUMONT'S: Phila. Sept. 14—indef.
RICHARD and Pringle (Holland and Filkins): Harlem, Mont., 7, Chinook 8, Havre 9, Benton 10, Great Falls 11, Conrad 12, Cut Bank 13, Kalispell 14, Columbia Falls 15, White Fish 16, Libby 17, Bonner's Ferry, Ida., 18, Sand Point 19, Newport, Wash., 20, Harrington 21.

CIRCUS

BARNES, Al. G.: Benton, Mont., 7, Havre 8, Chester 9, Conrad 10.
BARNUM and Bailey: Crookston, Minn., 7, Fergus Falls 8, St. Cloud 9, Duluth 10.
GENTRY Brothers: Ronceverte, W. Va., 7, Marlington 8, Elkins 9.
JONES Brothers: Falmouth, Mass., 7, Taunton 8.
RINGLING Brothers: Alma, Mich., 7, Cadillac 8, Petoskey 9, Traverse City 10.
SELLS-Floto: St. Joseph, Mo., 7, Omaha, Neb., 8, Fremont 9, Norfolk 10.
WELCH Brothers and Lessig: Fairchance, Pa., 7, Brownsville 8, Donora 9, Monongahela City 10.

MISCELLANEOUS

GAMBLE Concert Party: Faribault, Minn., 30, Fairmont July 3, Willmar 7, Huron, S. D., 10, Pipestone, Minn., 2, Canton 14, Boone, Ia., 18.
SOUSA'S Band: 'Frisco May 22-July 24.

LETTER LIST

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WOMEN

Abbott, Marion.
Bennett, Mary, Mrs. Clyde Bates.
Crox, Elvia.
Deshon, Sabrla.
Eby Peggy, Mrs. Geo. Evans, Ena Evans.
Freeman, Clare.
Gourlay, Norah.
Henry, Marguerite, Grace Heyer, Georgie Hays, Fayles Hilton, Rose Holmes.
King, Mabel, K. Kirwan.
Lamon, Isabelle, Mrs. Eugenie Laird, Mrs. Lyton Loomis.
Melville, Rose, Margaret Merriman.
Paige, Lillian, True Powers, Mrs. Chas. Perley.
Ryerson, Helen.
Shelby, Juliette, Marie Smith, Margaret St. John.
Weinstein, Bessie, Margaret Wills, Lou Wilson.

MEN

Asher, Jack, Jno. Atkinson.
Barnard, Murray, N. Bonville, Frank Buoman.
Crossman, Forrest, Curtis Cooksey.
Dale, Herbert, Chas. Drown, Chester De Vonde, Paul Desmond, Jno. W. Dillon, Edwards Davis.
Felton, Walter.
Gustans, J. Angus, Wm. Gibson.
Hayes, Thos., Arthur Hollaway, F. C. Holmes.
Iwamato, Silas.
Jeffrey, Wm., Wm. Jones.
Knight, Harry, Jos. Kearsley, Fred Kelly, Roy King, Eugene Keith, Henry Kolker.
Maynard, Fred'k.
Newman, Chas.
Owens, L. W.
Hitchie, Arthur, Julian Rubell, Clarence Rogerson.
Shear, Orrin, Ed. F. Settle, Geo. Shields, Henry Sherwood.
Torrance, David, Ward Thornton, Frederic Thompson.
Wooldridge, Geo., Walter Woods.

RICHMOND, VA.

RICHMOND, Va. (*Special*).—At the Lyric for the latter half of week June 25 Long Tack Sam and his troupe of Chinese jugglers, acrobats and comedians, who so greatly pleased the theatergoers last week. On the same programme Dick Crollus and company in a comedy sketch with a "punch"; Weimers and Burke, a man and a woman, in a singing and dancing skit; the two Stantons in songs, dances and patter, and Lew Fitzgibbons, xylophonist. The Lyric always pleases and attracts packed houses day and night.

Manager Shields, who is proving to be the very able manager at the Strand, continues to use the S. R. O. signs every night.

Manager Bernstein is producing most attractive artists at the Colonial, and recent repairs on the building makes it one of the prettiest and coolest playhouses in Richmond. A new $10,000 organ is being installed. All of the movies here seem to be doing a "land office business" during the heated term.

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BOSTON

Craig Strengthens His Stock Company at the Castle Square—Lonergan Players Visiting Star

BOSTON, July 5 (*Special*).—Strangely enough for an established Boston Stock favorite, Eleanor Gordon, is appearing for the first time at the Castle Square this week. The play is "Shenandoah." Mr. Craig, who, like Mary Young, has not been in the cast at the Castle for many weeks, is strengthening the company week by week. Kate Ryan (who, by the way, is soon to publish a book of reminiscences of her days at the old Boston Museum) joins the Craig Players July 12, as does Mrs. George A. Hibbard. The company has suffered a serious loss in the departure of Dudley Hawley (who is to be in the New York production of "Common Clay"), but within the last few weeks Donald Meek, Theodore Friebus, and James Seeley have returned. William P. Carleton remains as leading man. Next season the Craig Players will have a new ingenue in Justine Adams, who has just graduated from Wellesley, where she did excellent work in the college dramatics.

The visiting star with the Lonergan Players at the Majestic this week is Ernestine Morley, who resumes for the week her part in "Tess of the Storm Country." Miss Morley is new to Boston, though we are told she is liked out West; and this is the first occasion that a play has been seen in Boston in the movies before the play itself has been seen as spoken drama.

The annual engagement of the Meistersingers at Keith's began last night. They will stay three weeks, presenting a new act, "The Flag Station."

"The Birth of a Nation" is in its fourth month at the Tremont.

Frank Ferguson, who has been connected with the Boston since he was a boy, and is now the well-liked business-manager of that historic house, was married on June 23 to Miss Alice M. Sheehan.

"Twin Beds" and "The Song of Songs" are among the bookings for the beginning of the forthcoming season, though that seems a long way ahead of us yet.

It was suddenly announced on Sunday that the "Pops," at Symphony Hall, would continue two weeks beyond the announced closing on July 3. There has always been more or less demand for a longer season, but until this year it was difficult to keep the orchestra together after the Fourth. Moreover, the past weeks have seen the "Pops" doing a bigger business than ever before.

Ernestine Morley, the young Western actress who leads the Lonergan Players this week, was married to Eddie Phelan, the comedian of the company, on June 30. They played together in stock in Lynn a year ago. Miss Morley owns a picture house in Waterbury, Conn.

FORREST IZARD.

SAN FRANCISCO

The Big Attractions Incident to the Great Exposition—News Gossip

SAN FRANCISCO (*Special*).—The Columbia is making a big success with Elsie Ferguson in "The Outcast." The star was a stranger here, but she has received a cordial welcome. This is her first appearance in San Francisco as a star.

The Alcazar is now in its second week of the second engagement with the picture "The Clansman." This is the eleventh week altogether.

Al. Jolson in "Dancing Around," at the Cort, has the town dancing around also. He has been kind enough to appear at the theatrical treasurers' entertainment, which took place at the Columbia, and at the Pals, a newly organized club for actors. Willie Ritchie was also present.

The Savoy started up again, June 26, as a burlesque house, and its first offering was "The Twentieth Century Maids." The comedians are Walter Johnson, Al. Franks, and others in the company are Mildred Manning, Edith Amanda, Wilmer, Marie Celestine, Harry Bowen, Dorothy Arville.

Nazimova at the Orpheum was the big card and her vehicle was War Brides, highly appreciated. Other good numbers were Joe Cook, Little Nap, the Chimpansee, Bronson and Baldwin, Terada Brothers, and holdovers.

The Empress had Lovett and Florence, Andre, assisted by Mlle. Sherri and Beatrice Somers; Lew Wells, Elmina, Sally Seely, Bense and Estee. Pantages gave us Chapman, the comedian; Arizona Joe and his riders, and a sketch, "When Caesar C's Her," were the big numbers. At the Wigwam, Del Lawrence and Florence Oakley as stars presented "The Fortune Hunter." Hippodrome had Herbert Clifton, Olivetti Troubadours, Jane O'Roark, Jack Bichler, the Dares, Moffitt and Claire, and Ruth Roland in a picture, "When Justice Sleeps."

Bessie Hoff, one of the Alimony Girls in the recent musical comedy at the Gaiety, filed a suit for alimony from her husband, Fred Hoff. She asks $100 per month.

Mrs. Al. Woods arrived in town with her car, having driven from New York to San Francisco, 4,000 miles, in twenty-eight days. The trip was made as a wager between herself and husband. She is doing our Exposition.

George Duke has made an application to enjoin George Sontag and A. Oxtoby from reproducing "The Folly of a Life Crime" in motion pictures.

Bert Feibelman, director-general of the Cohan and Harris forces, is in town seeking to close a deal with D. J. Grauman for the leasing of local theaters for a permanent musical comedy stock house.

Lole Fuller and her dancing girls will produce "Maid of the Mountain" July 17 for charity in one of our neighboring counties.

Capital is flowing into California from everywhere for playhouses, new circuit movements, park and other enterprises, film studios and plants, airdomes and all manner of amusement enterprises.

Saturday, July 24, will be known as "Newspapermen's Day" at the Exposition. Prominent California newspapermen will join forces with writers from everywhere and an unusual carnival will be offered for the public's amusement. The *Rounder* says that one of the most prominent men in public life to-day will be the guest of honor on this occasion, and that his presence in San Francisco will call forth the greatest celebration since the opening of the Fair.

The American Theater is to undergo extensive repairs and changes. This theater, which was one of the first to be rebuilt in the downtown section of the city following the fire of 1906, was taken over recently by Edwin James of Portland, Ore., and conducted by him as an exclusive moving picture house.

Walter Montague's newest playlet, "The Tale of a Sourdough," had its premiere Sunday night, June 27, at the Hippodrome. This virile dramalet of the far North deals with tempestuous careers and gripping situations. The company of eight is well selected and the work of Miss Evelyn Hambley of San Francisco, who is making her debut in vaudeville, stands out prominently in the widow's role. Miss Hambley has been on the stage since she was a baby, never far away from the Pacific Coast line. Her work has been confined to emotional and dramatic roles in leading stock companies up and down the Coast, and three engagements in Honolulu.

A. T. BARNETT.

STATE OF WASHINGTON

SEATTLE. (*Special*). — At the Metropolitan Maude Adams in "Quality Street" June 24-26, which opened to a large house. Miss Adams was given a very cordial reception. In the cast was a good representation of talent. At the Moore "High Jinks in Dixieland" June 24-26. Ethel Davis and vaudeville June 20-26 at the Pantages. Carl Reiter and vaudeville at the Empress. Motion pictures at the Alhambra, Alaska, Clemmer, Colonial, Grand, Melbourne, and Mission.

BENJAMIN F. MESSERVEY.

SPOKANE (*Special*).—Chauncey Olcott in "The Heart of Paddy Whack," at the Auditorium, delighted capacity houses Tuesday and Wednesday nights. Olcott was compelled to sing several Irish ballads between acts. "Pygmalion," with Mrs. Patrick Campbell July 2, 3.

Joseph Muller, for nearly eight years manager of Loew's, formerly the Orpheum, resigned this week. Mrs. Muller's health requires change of altitude, and she and Mr. Muller will go to San Francisco to the Panama-Pacific Fair, and then tour Southern California. "My relations with the Loews are of the most friendly character, and it is with sincere regret that I depart," said Mr. Muller. "I expect to return to Spokane in the early Fall, and believe I will have something in the nature of a surprise to offer Spokane theatergoers." He is succeeded by George C. Blakeslee, assistant manager and former manager of the local Empress.

Carl Milligan, who wrestled with the troubles of dramatic stock at the American Theater in Spokane two seasons back, has plunged into the "girl act" business. He is engaged in corralling a collection of busy beauties for a turn to be taken over the Pantages Circuit, showing at the local house week July 25.

The Princess Theater in Kellogg, Ida., is the latest to add Pantages vaudeville acts to its entertainment programmes. Beginning next week, the house will use two of the circuit's turns each Monday and Tuesday. The players will go to the Idaho city during the week that they otherwise would be idle in Spokane. They will go to Walla Walla, Wash., where four Pantages acts are used each Thursday and Friday. The arrangements for the bookings were made between F. F. Moe, proprietor of the Kellogg house, and E. Clarke Walker, who represents the circuit here.

Harry Hayward, pioneer Spokane theater manager, who handled the Auditorium until he went to San Diego to conduct the affairs of the Spreckels house there, is a visitor in Spokane, and is stopping at the Davenport.

W. S. MCCREA.

CINCINNATI

CINCINNATI (*Special*).—We are already having announcements for next season, and the latest is that George Fish is to return to the Empress as manager. Last season Mr. Fish was manager at the Walnut, and previous to that was at the Empress when it was a S. and C. house. Since the house is to return to that circuit, Mr. Fish resumes the management. His place at the Walnut will probably be taken by "Shaf" Ziegler, of Indianapolis, brother of Henry M. Ziegler, the owner of the house. It is also decided that the Walnut will book the Stair and Havlin attractions next season. There had been some rumors as to a change in the policy of the house.

The Summer vaudeville at Keith's continues to be the main theatrical attraction, and big business continues. For week June 28 the bill consisted of "The Sorority Girls," George B. Alexander and his wife, a Cincinnati couple; Bob Warren, Gene Mueller Trio, and Harrington and Ferry.

The Cincinnati Symphony Orchestra has opened a short engagement at the Zoo Gardens June 27. Liberati's Band, with ten grand opera soloists, is the attraction week July 5.

The vaudeville bill at the Chester Theater consisted of Murphy and Quinn, Parker and Butler, Elliott and West, "The Melodious Trio," and Ruth Howell Trio week July 4.

Chester Park, the Lagoon, Coney Island, the Zoo, and all the outdoor places of amusement had special features and programmes July 4, 5.

The Orpheum, Alhambra, Lyric, Strand, Lubin's, and the Forest Airdome are all showing the latest releases in feature films, most of them changing their programmes daily.

JOHN REDHEAD FROOME, JR.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*). — Miss Dixie Emmette, one of the principals in the tabloid, "The Ladies' Man," shown June 28-July 3, gained her experience in musical comedy with Ziegfeld's "Follies," in which she played in the chorus until one of the principals was taken sick. A "Country Store" performance Thursday afternoon, July 1, following the regular matinee.

"My Best Girl," with Max Figman and Lois Meredith in the principal parts, completed its engagement at the Regent June 30. "The Sins of the Mothers" July 1-3, with Earle Williams and Anita Stewart in it. At the Gordon "The Arab," with Edgar Selwyn, June 28-30. "Clarissa," with Hazel Dawn, July 1-3.

Jess Willard and "101 Ranch" were at the Bay Street lot June 29, afternoon and evening, and from the standpoint of attendance the show was the biggest success that has visited Rochester. In the evening, especially, the crowd was so great that it was necessary to erect temporary seats.

"BOB" HOGAN.

IOWA

FT. DODGE, IA. (*Special*).—After a very successful week's business the Guy Hickman Repertoire company, showing in a tent, decided to remain during week June 14-20. The company produce good, clean plays, and with the aid of an excellent orchestra and vaudeville between acts they succeed in satisfying large audiences.

The excellent acting of Miss Leone Rydell, a local telephone operator, and Mr. Carl Kullenbeck, a popular young bank clerk, who took the leads in "The Man at the Throttle," a photoplay, being made by the Superior Film Company (in this city), and to be produced at the Magic Theater the latter part of June, caused the company to offer these people positions, but they have not yet accepted.

After considerable strife among the movie managers in Ft. Dodge, "The Eternal City" has been procured by Manager Leggo, of the Majestic. The picture will be shown some time soon.

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JERSEY CITY, N. J.

JERSEY CITY (*Special*).—Crowded houses at the Orpheum, Manager Schlessinger putting on the best of pictures.

The Monticello turned people away every night. "Les Miserables" June 28-July 3. Managers Robinson and Burns are making a success of this house.

Gus Edwards's "Matinee Girls" cavorted in a clever musical revue, one of the best ever seen at Keith's June 28-30, to very good patronage. Others were the Three Keios, clever acrobats; Ward, Shubert and little daughter in a fine pianologue; Mr. and Mrs. Harry Thorne and company in an old but sure act; Joe Lannigan, a fine nut comedian, and the Four Blickers in a good rube act. Appearing July 1-3: Abe Attell, Will Rogers, Adolph Schneider, Dorothy Richmond, Five Komical Kops.

Manager Joseph McCarthy is providing good bills at the Log Cabin and Jersey Airdome. Marion Sanders is an exceptionally good singer; the Three Siddons, clever acrobats; Musical Alvins, and Amsterdam and Murray.

"Carmen" was the opera at the Palisades Amusement Park June 28-July 4, to fine patronage, by the Avitoble-Martelli English Opera company, Agnes Robinson as Carmen was good; Louis D'Angelo as the Torreador excellent. Anita Bondie and Mary Cassell alternate the part with Miss Robinson. "Rigoletto" July 5-11.

James Gillespie, an old-time minstrel man of this city, has become a movie star.

Charles J. Reilly and his small stock company, Augusta West, Polly Holmes, James Marr and Val Cleary closed a three-weeks' engagement at the Log Cabin June 26.

Mabelle Burke, a dainty little singer, is a genuine hit at Keith's, where she appears once a day at each performance in illustrated songs.

The New York *Sun's* war pictures drew large audiences to the Majestic June 21-26 for the benefit of *Jersey Journal* Fresh Air Fund.

John Peckover, the veteran doorman at Keith's, who has been sick with pneumonia, expects to be on duty again Aug. 1.

WALTER C. SMITH.

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HARTFORD

HARTFORD, CONN. (*Special*).—"The Girl from Out Yonder" was the attraction for week June 29 at Poli's. Attendances were large and the play was satisfactorily presented. Harry Hollingsworth has left the company for a vacation of six weeks. His place is taken by Dudley Ayres, the well-known actor and former star of "The Misleading Lady." Mr. Ayres is one of the most talented young stars on the American stage and he has been extremely successful. Week July 5 "The Misleading Lady," Mr. Ayres starring.

Over 4,800 persons attended the Palace evening of July 1.

Feature photoplays are now the attraction at the Hartford. Vaudeville has been discontinued for the time being.

The Grand reopens in the early part of August.

The Star Theater Stock company gave its opening performance July 1 in "The Girl of the Mountains." It was well presented. The Star is a very beautiful houses and seats about 2,500. The scale of prices is extremely low and is less than half that charged at Poli's. The stock company is capably managed and should enjoy large patronage. "The Girl He Couldn't Buy," by Sumner Nichols, July 5-7.

SEYMOUR WEMYSS SMITH.

LINCOLN'S OUTDOOR

LINCOLN, NEB. (*Special*).—Electric Park, which on June 1 was nothing but a lonesome pasture lighted by the moon, was opened Sunday, June 27. When the gates were thrown open everything was in working order, with about twenty-five concessions and a number of free attractions. The dancing pavilion is 50 x 100 feet. The free attractions include vaudeville, pictures, cabaret singers, band concerts and children's playgrounds. The park is operated by the Acme Amusement Company, of this city, which also operates the Orpheum, Lyric, and Wonderland theaters. L. M. (Joe) Garman is the manager. The attendance on the opening day exceeded 7,000 paid admissions.

V. E. FRIEND.

PENNSYLVANIA

TAMAQUA (*Special*). — The Victoria Theater in Tamaqua, Pa., which opened last Fall, is one of the most perfect little playhouses in the State. It has a capacity of 1,100, and Boyd Chamberlain, of the Chamberlain Circuit, is the manager. At present the Victoria is running photoplays, but expects to have real plays when the season opens. Tamaqua has a population of 15,000.

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CHICAGO

Playbills That Hold Over and Nothing New in Sight—Plans for Wagner Opera

CHICAGO, July 5 (*Special*).—Pavlowa has the big photo in the Sunday papers. She is doing what she is doing at the Midway Gardens, and that is where you find the crowd in the evening.

This is the last week of Margaret Anglin in "Beverly's Balance," it being the sixth of her engagement at the Grand Opera House.

"Peg o' My Heart" (return) enters upon its eighth week at the Cort. This, also, is the eighth week of "The Lady in Red," with Miss Valli Valli, at the Princess.

Beatrice Allen, Mignon McGibbney, Walter Jones, and Roy Atwell are in their sixth week in "All Over Town" at the Garrick. "Maid in America" is in its sixth week at Palace Music Hall.

It's a long way to the next opera season in Chicago, but this may interest some of you: According to the Bureau of Information of the Chicago Opera Association, at least half the subscribers and applicants for seats for the five Sunday performances of Wagner operas next season are under the impression that these operas are to be given in the afternoon. The fact is, only one, "Parsifal," which is to be sung Dec. 19, will start at 4 o'clock. The four operas, "The Rhinegold," "The Valkyrie," "Siegfried," and "Gotterdammerung," will be given evenings.

"Parsifal" will be presented on the plan of the season 1913-14, says the Chicago *Evening Post*. It will begin at 4 P. M., with an intermission of ninety minutes for dinner, and conclude later in the evening. The giving of "The Ring of the Nibelung," after a silence of some years, meets with popular approval. It is not stated positively what others operas by German composers will be sung. Hints have been made of the possibility of Richard Strauss's classic "Elektra" and "Salome." "Lohengrin" is undoubtedly a favorite with Mr. Campanini, and it is well known that the public is partial to "Tannhauser."

BEVERLY BRUX.

CANADA

MONTREAL (*Special*). — In contrast to the tragedy of "The Easiest Way" last week, the Orpheum Players produced "Baby Mine" June 28-July 5, and, in spite of the fact that it has been seen here frequently, it seemed to have lost none of its mirth-provoking powers. Edmund Eleton as the hoodwinked husband, and Dorothy Shoemaker as the frivolous wife, played in true farce-comedy spirit. Caryl Gillen scored a hit as Jimmy Jinks. Edith Campbell Walker did good work as Jimmy's wife, and clever character sketches were contributed by Florence Roberts as the Italian mother, and William Webb. As usual, the staging and settings reflected credit on Stage Director H. Percy Meldon and Scenic Artist Louis Fett. In the parks and moving picture houses, in spite of war times, business is, if anything, large than usual.

W. A. TREMAINE.

TORONTO (*Special*). — Robins Players in "Within the Law," at the Royal Alexandra, June 28-July 3, well-nigh flawless. Business great.

"Woman Against Woman," by the Phillips-Shaw company, at the Grand. Good people, plays not so good. Usual big crowds at Loew's.

GEORGE M. DANTREE.

HALIFAX, N. S. (*Special*).—Tena Raisband, prima donna in "The Chocolate Soldier," was accorded a great ovation June 28 in the role of Nadina. Walter Green, Frank J. Boyle, and Leo Tallman were noticeably pleasing. Charles Harburg, of the Disraeli company, is spending his vacation here.

JAMES W. POWER.

OTTAWA, ONT.—Dominion: The Francis McHenry Players in "The Blindness of Virtue" June 28-July 3, receiving many curtain calls; good business.

The Family: The very best pictures in town and Corcia's Orchestra to usual capacity business.

The Francais: Good pictures and musical comedy June 28-July 3, to big business.

J. H. DU BB.

MOOSE JAW, SASK. (*Special*).—W. B. Sherman, the theatrical magnate of Western Canada, has leased the Majestic Theater, and opened with the Ralston Musical Comedy company in "The Honeymoon Trail" June 21-23. Bills: June 24-26, "Henpecked Henry"; "Johnny Wise," June 28-30; "Mum's the Word," July 1-3. The company is an excellent one, having in the leads E. R. Ralston, Frederick Dunham, Edgar Schooley, Sydney Bartlette, Gracie Du Mar, and Dorothy Ellis. The chorus is handsome, well dressed, and industrious, making things go with a bang. Miss Gracie Du Mar is especially clever in her dancing specialty. The company will remain indefinitely.

The Lyric Theater, formerly an exclusive picture house, now has a stage installed, and is playing vaudeville and pictures. Chaney and Lockwood, singing and dancing comedians, and J. R. Hall, baritone, opened June 14. Morris and Roy, harmony singing and comedy team, week June 21.

The Rex management have secured the serial, "The Diamond from the Sky," and ran the first number June 17. They are also showing the best from the Paramount programme each week.

ALFRED W. LANE.

ST. JOHN, N. B. (*Special*).—The Empire Musical Comedy company opened at the Opera House week June 28 to good business at 10, 20, and 30. The company numbers eighteen people, headed by Mike Sacks. Dave Harris, Dick Stead, Beatrice Miller, Marshall and Frank Murray, Gene Sweet, and Ollie Perkins. They plan to remain a few weeks, playing two changes weekly.

The Orpheum Stock company, C. E. Howson, manager, played a return engagement of one week, opening June 21. They presented "The Mills of the Gods," "Mrs. Temple's Telegram," and "The Lottery of Love." Business was fair. The company, which was headed by Walter Connolly, and Eleanor Flowers, disbanded in St. John, but will probably return over this route in the Fall.

"The Chocolate Soldier" has canceled its proposed trip to Newfoundland, and will return to the States after playing through Nova Scotia. Business was decidedly poor with this company in St. John, though the merits of the players and the piece itself certainly deserved more liberal patronage.

J. B. DEVER.

MACON, GA.

At the Grand, June 28-July 3, Sam and Edna Park Stock company in "Tess of the Storm Country."

Palace: "The Spenders," June 28; "Cora," June 29; John Mason in "The Penman," June 30; "Commuters," July 1; "Pretty Sister of Jose," July 2; "Who Pays," July 3.

Princess: De Koven Four Quartette, June 28-July 3; "The Kreutzer Sonata," June 28; "The White Terror" and "Her Musical Cook," June 29; "The Slim Princess" and "Merely a Married Man," June 30; "Under the Crescent" and "For the Honor of a Woman," July 1; "Circus Mary" and "The Old Clothes Shop," July 2; "The Diamond from the Sky," "The Little Teacher," and "A Dismantled Beauty," July 3.

Macon: Special run of comedies and melodramas week June 28-July 3.

CALIFORNIA

SAN DIEGO, CAL. (*Special*).—The Pantages bill at the Savoy Theater was one of the best, for the week of June 21, that has been seen here in a long time. It would be hard to say who the headline honors belonged to, although Madge Maitland was billed in that place. Miss Maitland comes a little nearer being a real act to top a bill than most of the acts furnished for some time. Her character songs were a marvel, and her dresses were stunning. The rest of the bill were as well received as the headline act.

The much-talked of photoplay, "The Clansman," was seen at the Empress week June 21, and even at advanced prices, the house drew almost capacity at every performance. The film gave general satisfaction, and if a list of such attractions could be booked, it seems that it would pay to open a high-price picture house in the city.

Billie Burke's advance sale was big, and it was a case of a sell out for all performances June 28, 29.

The Brissac company at the Spreckels offered a new play week June 21, entitled "The Woman He Married," which was written for Miss Brissac. The play was interesting, and no doubt that with some going over it would be a success on the road.

Mr. Willard Hutchinson is here on his ranch, and can be seen every day carrying baskets of eggs and packing crates of lemons. The amount of work that Mr. Hutchinson does would probably cost him about 20 cents a day, if he were compelled to hire a man to do it.

Charlie Hasty, the Hoosier Boy, from California, has returned from a tour of the Coast, and will take a rest for a few months. Charles J. Eichman, who came to San Diego from Minneapolis, has about closed arrangements to go into the picture field with the Bell Motion Picture Company at the south end of San Diego.

San Diego had a small earthquake June 22, which was enjoyed by a lot of actors playing here, who had never felt a quake before.

MARIE DE BEAU CHAPMAN.

ARIZONA AND MEXICO

CHIHUAHUA, MEXICO, June 24 (*Special*).—The united Millanes-Caballe and "Nacional" light opera repertoire company finished a short but successful season at Nogales, Ariz., June 13, staging as its farewell performance "The Merry Widow." This company, which is about the best Spanish light opera troupe now en tour, will go to Los Angeles, Cal., to open a season, stopping at several cities en route, where the Spanish-speaking population is sufficiently large to support an engagement.

The annual festivities in honor of this city's patron saint, Santa Rita, have just closed. While these "fiestas" are little more than an excuse for open gambling, the poor and ignorant flock to them. Naturally the theaters have felt the competition and box-office receipts have been smaller.

The Altamirano company, with Conchita Bustamante as leading lady, has opened a season in Torreon, Coahuila, with "The Count of Luxemberg" as its premiere. From all accounts this company's engagement in that city has been very successful, and the same happy results are expected when it opens at the Teatro de los Heroes of this city July 7.

The Ricardo de la Vega company has continued to play to crowded houses at the Centanario in this city. Besides many Spanish one-act quasi-musical comedies (which are greatly favored by Mexican audiences), several more pretentious operetas have occupied the stage. "Viennese Women," "Eve," and "A Palace Masquerade" (literal translations of the Spanish titles) have been presented for the first time in this city, and the old favorites, such as "Chaste Susan," "Chocolate Soldier," "Waltz Dream," etc., have not been lacking. Paco Martinez, comedian, and Lupe Rivas Cacho, comedienne, have scored great hits. The latter received magnificent testimony of her great popularity the night of her "beneficio" (benefit performance).

HARRY B. OTT.

DENVER

DENVER (*Special*).—Florence Roberts played "The Strength of the Weak" at the Deham June 20-26 with superb intonations of the voice. The play is unsubstantial, particularly the first two acts. "The Claim," June 27-July 3, was a western melodrama by Frank Dare, an army officer. It is generally believed that Miss Roberts is the real author. The play tells the story of the awakening of mother love in a rough diamond of a woman who had abandoned her baby. Otis Skinner in "Kismet" follows.

Lakeside had "The Girl in the Taxi" June 20-26 and "The Little Tenderfoot" week June 27. Attendance so far has been very encouraging.

Burlesque gave way at the Tabor to pictures for a week, and in turn to tabloid musical comedy and pictures. Billie Burke in "Jerry" is booked for three days, July 8-10. Mrs. Pat Campbell will open the Fall season in "Pygmalion."

There never were more film theaters of large seating capacity showing than at present. In addition to the Isis, Paris, Princess, Iris, United States, and Broadway, the Empress, late playing Loew vaudeville, has opened. The Tabor's programme is half pictures and the Strand is building.

The Sells-Floto Circus played two days, June 21, 22. "Cinderella" in miniature by operatic girls was presented by the Misses Minter, of Philadelphia, at the Wolcott School auditorium June 25.

FREDERICK D. ANDERSON.

FALL RIVER

FALL RIVER, MASS. (*Special*).—A big bill at the Bijou June 24-30 to S. R. O. Charlie Chaplin in "Work." Owen McGiveney, the Spanish Jade; "The Diamond from the Sky." Eades and Ramsden, the Namba Brothers, Alfred Mellor and Arista De Paulla, Schwartz and Wheoley, Colonel Pattee and his company of Old Soldier Fiddlers, Maurice Samuels and company, Cranfort and Broderick, Ash and Shaw, and Briscoe Comedy Four to large attendance.

Feature photoplays to large attendance at the Palace.

Premier is closed for the season. "Ice Ranch" July 20. The Savoy reopened July 24 with big feature pictures to large attendance. Annette Kellermann in "Neptune's Daughter." Viola Allen in "The White Sister" (film) June 28-30.

W. F. GEE.

SYDNEY, AUSTRALIA

SYDNEY, AUSTRALIA, May 12 (*Special*).—Julius Knight, prior to his country tour, has consented to appear at Hugh D. McIntosh's Tivoli for one week, commencing Saturday last, for the fee of 75 guineas, the same to be handed to the Belgian Distress Funds. Nella Webb, the charming American singer and actress, has returned after an absence of several months, and has made many new and also renewed her acquaintances of old. Clay Smith and Christine Neilson do a particularly bright turn, which is distinctly enhanced by Miss Neilson's singing. It is said she has the reputation of a Gilbert and Sullivan prima donna in America, and that is enough. The Gilbert and Sullivan Opera company return to Her Majesty's for a revival season at the end of this month, when "Cinderella" will go on tour.

The Williamson management has been very successful with its venture, "The Man Who Stayed at Home," produced at the Royal by George Barnum, the firm's recent producer from America; he is credited with a huge success artistically, and the house is booked out practically every night. Lisette Parkes, Emma Temple, Violet Paget, and Frank Harvey, play the leads. A. L. Pierce, formerly stage-manager for Muriel Starr, has been transferred to a better position with this combination. "Bought and Paid For" is still at the Criterion, with Muriel Starr as Virginia Blaine. William Harrigan sailed for America Saturday last. He did fairly well here.

Allen Doone and his company, including Edna Keeley, Clive Farnum, and others, are to present "The Village Priest" Saturday next. They have been doing very fair business during their season. Manager Frank Kenny is still with Mr. Doone. "Scrap o' the Pen" opens Saturday, May 28, with Graham Moffatt's Scottish Players, under E. J. Carroll's direction.

E. W. Morrison sails by the *Aeon* Saturday next for South America and Panama. When he reaches New York he will once again go into harness, this time with Francis Purdie. He has the highest recommendations from the Williamson firm as to producing. He has been out here for three years, and, like the Niblos, originally came for six months. As far as is known at present, he will be associated with Mr. Purdie in the original production of "The Controlling Power."

Madam Marion is the National's star attraction. She is seen in a unique quick-change act, and scores well at each performance. Another newcomer is "Baffling Baker," illusionist, who also contributes a smart turn. Rose Lee Ivy, Rous Londer, Piquo, the French clown, and a train of other performers, help to fill a rattling good bill.

Hobart Cavanagh replaced William Harrigan in the Muriel Starr play, "Bought and Paid For," at the Criterion last week, and is giving an excellent account of himself. His is an entirely new representation of Jimmy Gilley. He has been under the Williamson banner for some months, touring through Africa, and has just reached here.

Robert Parker, the eminent American baritone, has been engaged for the Melba tour through America, commencing, as far as at present is known, about September next.

Messrs. J. and N. Tait are bringing out a Belgian band of about thirty performers, under the eminent baton of Phillipe Meny. They should open in Melbourne about the middle of June.

Fred Niblo and Josephine Cohan are on the eve of their departure for New York. They are at present appearing in Melbourne to record houses, and finish at the end of the month.

Edward Branscombe has brought "The Pink Dandies" back to Sydney again. "The Red Dandies" finished at Manly last week, and will tour through the States, returning to the water side about November next.

Rock Phillips, for some years J. C. Williamson's property master, is directing the big theatrical procession under Hugh J. Ward's management. The latter has handed to the fund, so far during the last two weeks, over £3,000.

"Under Cover" will be the Muriel Starr production, opening at the Criterion, May 22. Dorothy Davies, Sylvia Bremer, Charles Millward, and Leonard Stevens will also be in the cast. Hugh D. McIntosh is just completing a new theater in Brisbane, which will be run on the latest American lines. It is described as two theaters in one, and an elevator will take patrons to the Roof Garden, where they will be entertained by another performance. William Anderson has revived "East Lynne" at the Adelphi. He took off "Tommy Atkins" when it was doing good business. The J. C. Williamson firm entertained the French sailors from the *Zelee*, who are at present on their way to the front, at a performance of "Cinderella" at Her Majesty's Thursday last. The whole of the dress circle was occupied by them, and afterward about three hundred of the crew were entertained at supper by the firm. Hugh J. Ward, E. J. Tait, George Matheson, and T. Beeston (the manager and treasurer of the theater) were the hosts.

Waddington's Pictures are doing magnificent business with their war special, "The Sign of the Cross," attracted a great deal of interest for ten days

BRUCE R. HATTON.

FLORIDA

JACKSONVILLE, FLA. (*Special*). — The Hazel Burgess Stock Players are in a most successful engagement at the Orpheum, Jacksonville, Fla. Miss Burgess and Mr. Vernon Wallace are playing the leads. Bert Leigh as feature comedian. Week July 4. Bert Leigh's no name play, with a prize of $10 for the one who named the best title, was put on. Underlined, "Alias Jimmy Valentine" and "Madame Sherry."

W. L. ROYKIN.

MINNESOTA

ROCHESTER, MINN.—In continued pursuance of his policy to furnish his patrons with every device that makes for amusement and entertainment, Mr. W. J. Pierce, manager, has just finished the installation of a splendid $10,000 pipe organ upon the stage of the Empress.

It will replace the orchestra. Large crowds attended the opening performances.

F. L. JOSSELYN.

PHILADELPHIA

Herbert's orchestra at Willow Grove, and vaudeville, pictures and burlesque everywhere else, constitute the amusements for the week in the Quaker City.

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Eva Tanguay Again—"The Man Higher Up" is Produced

"THE Evangelist of Joy," as Eva Tanguay is now billed, came back to Broadway at the Palace with a re-arranged repertoire and one new number.

Tanguay's "I" Songs

She launched her specialty with the new song, rather lacking in the electrical Tanguay spark and termed "Egotistical Eva," with mild little personalisms like——

"It's I, I, I and I and I and I and I,
Until you think there's no one else beneath the sky."

The whole turn is personal plus, of course. It was hot. Perhaps that's why Miss Tanguay didn't seem quite so spontaneously cyclonic. But she worked untiringly, as she always does. We've never seen Miss Tanguay spare herself.

William C. De Mille pursued suspense for the whole length of his sketch, "The Man Higher Up," presented by William Courtleigh and DeWitt C. Jennings at the Palace. An infernal machine was the central figure. Explosives are getting to be popular in vaudeville. Only a week or two ago Wilton Lackaye presented a playlet built about a blackhand bomb explosion.

Revenge and the Infernal Machine

The scene of "The Man Higher Up" takes place in a doctor's study. The physician—a middle-aged German—is preparing to receive a patient. He places a portrait of a girl beside the clock and a queer box—which ticks loudly and ominously—on the table.

Then the patient comes. He is nervous wreck—cringing, broken, with twitching hands. The story soon develops. The man has been hounded for years by letters promising revenge for a deed of the past. Finally his health gives way before the silent enemy.

The doctor—of course, you've guessed it—reveals himself as the man seeking revenge. His sweetheart had disappeared years before. The patient—then a political boss—had been responsible. Indeed, he was the man higher up in the white slave traffic.

The doctor then tells him that his revenge is to be consummated at last. The box will explode at exactly nine o'clock. It is a moment of the hour. "You have a minute to live," he hisses. "Count the ticks!" The victim cringes and storms. The box ticks on. Finally at the stroke of the hour the man falls shrieking in a paroxysm of fear into a chair and collapses—dead.

The doctor opens the box. It only contains an alarm clock. He tosses it at the feet of the body. The man has died of fright—by auto suggestion.

Death by Auto Suggestion

There's the latest thing in dramatic revenge. The sketch is high pressure melodrama—distorted life viewed through red glasses. Yet it has a certain interest, although it sadly needs cutting. Many of the speeches of the doctor are lengthy, rhetorical and impossible. With these made a little human, the sketch would gain in tensity.

Mr. Jennings plays the ex-boss—the unnerved victime of revenge—with distinct virility. Mr. Courtleigh wasn't so realistic—probably because his lines were less normal.

"The Man Higher Up" proves the danger of the alarm clock. We've always considered it an unpleasant weapon.

Herman Wasserman was the Palace's latest presentation in the way of the tabloid pianoforte recital. Wasserman was interesting, although his repertoire wasn't entirely so, by any means. He probably did best with Liszt's Rhapsody No. 12. He also presented Liszt's "The Bell Paganini," MacDowell's "The Shadow Dance" and a Spanish ballet, "Contrabandist." Wasserman showed a tendency towards selections clinging around the high notes. This made his recital monotonous.

The Cansinos Dance

Eduardo and Elisa Cansino danced at the Palace again. They are still doing the old repertoire of Spanish dances, plus the American whirlwind trot, and they've lost nothing in graceful agility and Latin abandon.

And Miss Cansino is wearing a gown designed by Lady Duff Gordon. That is, of course, the acme of dancing success.

Cecil Cunningham presented her repertoire of original songs by Jean Havez. These, according to the programme, are "duly protected," which we hope means no one else can sing them. They're quite beneath the ability of Miss Cunningham, who has some humor and a voice and who did Gilbert and Sullivan heroines delightfully.

Wyatt's Scotch Lads and Lassies do the usual heather specialty—presenting the Highland fling, the sword dance, a couple of—not well sung—ballads and some bagpiping, with acrobatic playing of the base drum thrown in.

Ward, Bell and Ward, really four persons and not three as the billing would indicate, do a comedy tumbling act. There's a young woman, Adelaide Bell, who dances with Winter Gardenish agility. But the comedy of the acrobats needs a lot of elimination and the undressing glimpse, in silhouette of Miss Bell changing costumes behind a curtain, should go.

Victor Georg, Chicago.

MISS FANNIE BRICE.

The Comedienne Will Soon Be Seen in the Beach Theaters.

White, N. Y.

MISS BELLE STORY,

Returning to Vaudeville After a Season in "Chin-Chin."

Building Costumes While You Wait

"The Fashion Shop" was the title of a rather strange production at the Fifth Avenue Theater. In the form of a musical comedy and with a scene laid in a Paris modiste's shop, it presented a series of demonstrations of how costumes can be constructed in a few moments out of bits of silk and lace.

The models appear in somewhat unusual negligee and are rapidly "fitted" with costumes built from odds and ends. Into this idea is thrown an American farmer—the usual comedy agriculturist—and his comedy Sis Hopkins-ish daughter, visiting in Paris. The Parisian atmosphere consists largely of "*ze*" and "*zis*" dotted into the dialogue.

The presentation is really pretty fearful. It's only reason for its existence is the costume idea.

Later in the week the Fifth Avenue Theater offered an attractive and well thought out posing offering, "Marble Gems." With a huge arch as a frame and black velvet hangings as a background, tableaux are presented by two young women. Several of these have a distinct touch of humanness and sympathy, as "Motherhood" and "The Whisper." This is a note usually lacking in posing specialties.

The Female Minstrels

There was a feminine minstrel act bearing the title of "The Colonial Minstrel Maids." The end "men" exchanged this sort of repartee with the interlouctor-ess:

"How do you feel, Miss Nettie?"
"I feel just like a frog."
"How's that?"
"Full of hops."

All of which might continue that dangerous fallacy that women have no sense of humor.

"The Wall Between," Agnes Scott's old sketch, a little romance of two gardens separated by a high wall, reappeared at the Avenue. In it a young ingenue—unnamed—of some promise appeared, but the masculine role was poorly handled.

Orpheum Studio, South Bend, Ind.
MISS AGNES CAIN-BROWN,
Singing the Leading Role in "The Luck of a Totem," with Harry Girard.

LONDON MUSIC HALL GOSSIP

LONDON (*Special*).—Mlle. Gabrielle Dorziat is presenting a new playlet, "The Way to Win," by Edward Knoblauch, at the Coliseum.

After appearing before a number of wounded soldiers at a local hospital, Marie Lloyd received a little pencilled note: "Miss Lloyd—The last time I heard, but this time I but look at you, because I have done my bit." The soldier had lost his hearing in a shell explosion.

Oscar Asche is again playing the witty medicant Hajj in vaudeville in a playlet of that name. Lity Brayton is the Harifan.

Nat Carr is in the varieties with J. W. Jackson doing a Potash and Perlmutter sort of skit, "Partners."

Van Hoven opened successfully at the Victoria Palace. The critics conceded him to be rather balmy.

Le Haven and Nice are in the Hippodrome revue.

The engagement of Lupino Lane and Blanche Tomlin is announced. Both are appearing in "Watch Your Step" at the Empire.

Foy, Two Coleys and Foy, the American team, had an awkward experience at the King's Theater, Dundee, recently. They were summoned to appear at Dundee Sheriff Court, being charged under the Defence of the Realm Act. Clarence Coley stated that he did not know that he had to register at the police station. He signed at the boarding-house at Carnoustie, and he thought that was sufficient. The men were each fined 10s., while the women were admonished and dismissed.

CHICAGO VAUDEVILLE

CHICAGO (*Special*).—The Misses Campbell won the approval of Chicago during their appearance at the Majestic last week. Hope Vernon was well received. Frances Nordstrom and company presented "All Wrong," and Gus Edwards' Song Revue was featured.

Harry Williams, the song writer, is recovering from an operation for appendicitis. He is resting in San Francisco and planning an appearance in vaudeville.

Hermine Shone will continue in Edgar Allan Woolf's sketch, "The Last of the Quakers," next season.

Crouch and Welsh have been routed for an Australian tour through M. S. Bentham's office. They sailed on July 6 from San Francisco.

COMING HEADLINERS

Week of July 12.—*Bushwick*, Billy McDermott; *Prospect*, Lillian Shaw; *New Brighton*, Fritzi Scheff, Bell Family; *Henderson's*, Allan Dinehart and company, Conroy and Le Maire.

Week of July 19.—*New Brighton*, Fannie Brice, George McFarlane, Mason and Keeler, Mrs. Gene Hughes and company; *Henderson's*, Bertisch; *Prospect*, Farber Girls; *Bushwick*, Harry Gerard and company, Lillian Shaw.

VAUDEVILLE SALARIES ARE AGAIN TO BE REVISED DOWNWARD

Old Conditions Will Return Later—Cut to Be Down to the Basis Maintained by Lesser Houses Last Season

BY WALTER J. KINGSLEY.

I HEREBY promise a vaudeville engagement to any critic who can prove that he turned down an offer of $250 from a New York newspaper to come to this town and review next season's shows. Such a man exceeds in singularity the blood-sweating behemoth of Holy Writ, because there is not and never has been a dramatic critic in the world who received anything like this sum.

Vaudeville salaries are once more to be revised downwards. They are still far from having the water squeezed out of them and the sooner the artists realize that retrenchment and reform are the order of the day, if all the houses are to be kept open, the better for them. The cut is to be down to the basis maintained for the lesser houses last season. For instance, if an act was paid $400 in the Palace and $350 in Columbus last year, its top salary this season will be $350 and in the "cut" houses $300.

It is necessary to reduce expenses to keep the big time vaudeville afloat. The owners and managers have cast practically all their profits into the pool and it is only fair that the performers should come through in their turn and "come clean," as the saying goes. For years the Keith houses paid out an average of seventy per cent. of the gross receipts to the artists. No other business in the world ever gave such a large percentage of its income to labor. The vaudeville actors and actresses have basked in the sunshine of prosperity so long that many of them are rank and overblown. The powers are in deadly earnest this Summer about reducing expenses for the coming season and those who don't climb aboard with smiles on their faces will find themselves left "flat on the lot."

"It should give artists furiously to think," when no less than seven fine theaters are on the market in Providence, R. I. This is a blacker eye for the town than George M. Cohan ever gave it. It also indicates the bad way in which show business finds itself. Many other cities are in as fully a bankrupt condition theatrically. At such a time it is idle to "hold out" for fabulous salaries for clowning, singing, dancing, acting, animal training, posing, skating, somersaulting or anything else that goes to make up vaudeville. E. F. Albee will see that every cent the "traffic will stand" is paid the actor, but when he fixes the limit, his word goes. Mr. Albee is desirous of carrying the mighty organization he has created through the hard times intact and solid and ready to go back to the old salary conditions when prosperity returns. He is the soul of liberality, but, first of all, he is a scientific business man who has never gone wrong. Happy the business that has such a man at its head.

Harry Reichenbach, who not so long ago was a vaudeville press agent, is now a motion picture magnate. He has just moved into a beautiful home in the exclusive section of Bayside and a high-powered car ornaments his garage. Harry writes striking ads and the Metro Company owes much of its immediate success to his fertile mind. He is now on the way to San Francisco with Mrs. Reichenbach to pull off several big publicity stunts at the Panama-Pacific Exposition.

"Bob" Davis wrote a sketch for a prominent vaudeville headliner not long ago in which there was a snowstorm and a scene with an air drill, which was supposed to make a hissing racket. At the tryout the headliner walked on, covered with snow, but the members of his company showed nary a flake. "What's the idea of your having all the snow?" asked Davis. "Well, it's this way, cul; with fireproof snow at $1.50 a pound I ain't goin' to let those hams enjoy such a luxury." Davis observed that while there was an excellent prop drill there was no hiss of air escaping under pressure. "How about the air in the drill?" he queried excitantly. "There you are again," was the reply. "I got the prop drill for a couple of dollars, but the tank of compressed air was twenty-five bucks and I passed it up. Is there any more effects you would like?"

When a stage beauty can enlist a newspaper owner as her press agent, what's the use of Don Seitz and the other members of the National Publishers' Association fulminating against free publicity. Leon Friedman's success in putting over "The Follies" knocks into a cocked hat the theory that it is necessary to advertise. He scores daily in the public prints while people who spend money in liberal advertising have to take their hats in their hand to get any attention. More power to Leon, but oh, that the newspapers were more consistent, that is, those which seek extra ads.

Leo Carillo is the pet of Freeport this Summer and no party is complete unless he officiates as chef. He is an adept in preparing Italian, Chinese and Mexican dishes, and if he were not such a successful monologist he might take up "cheffing" as a profession.

George Beban has added a twelve-hundred-acre fruit ranch to his already large holdings in California. He is well on the way to his cherished ambition of being the richest of the younger actors on the American stage. Beban is a liberal soul, however, and nothing gives him greater pleasure than to help out an old timer. A note to Beban at the Friars' Club has pulled many a good fellow out of a tight fix.

Jack Norworth will return to Keith vaudeville in October. He is now touring Great Britain. He travels from city to city in his big limousine and takes his family with him on the road. He was presented to Queen Mary on the same day that Elsie Janis had the honor. The occasion was a great war benefit.

Eddie Darling is figuring hard to get time off for his needed holiday. He is booking several houses that are running all Summer and this makes it hard for him to get away. If anyone in the amusement world is entitled to a rest it is Edward V. Darling, after his long and arduous season and brilliant booking.

Speaking of Darling, reminds me that half of an act to which he has been very kind, is panning him unmercifully, and much to his righteous indignation. He is preparing to start something sensationally severe, so this should be taken as a warning to the indiscreet one, who aside from this regrettable affair, is regarded as a very amiable and likeable little person.

The question of the day in the inner booking circles is "Who is present at Harry Weber's mint julep parties?" Jennie Jacobs refuses to answer on advice of counsel.

Walter Wanger, the young expert on the modern stage, who officiated as assistant stage manager for Granville Barker, is preparing to do some new stunts in the way of vaudeville production. Though Wanger will not be twenty-one until Saturday of this week, he is a thoroughly grounded expert on the stage in its every department and has already done things.

Alexander Woollcott, dramatic critic of *The Times*, has gone on his vacation after the most exciting season ever enjoyed by a metropolitan writer on the stage. I say "enjoyed" advisedly for I think that Mr. Woollcott had a lot of fun out of the episode which made him the best known reviewer in America. To be a martyr is not always painful. Before leaving New York he denied that he was to write a sequel to "Children of Earth." Brock Pemberton is in charge of the *Times* dramatic department.

Lawrence Reamer of the *Sun*—most erudite of critics—unbent the other day sufficiently to say that a friend of his expressed the ambition to educate his daughter and keep a Ford—away from her. Mr. Reamer is a disciple of the modernist school in literature, and his frequent editorials in the *Sun* on matters connected with the theater are masterpieces of vivid and accurate statement. A few days ago he summed up the problem of vaudeville and its business troubles to such good effect that we were glad to buy one thousand copies and send the editorial broadcast. Reamer's insight into the theater's financial side is oft-times fairly clairvoyant and as a critic of its artistic side he long, long ago won all our suffrages. In his versatility he is a veritable John Addington Symonds.

TWO-A-DAY NOTES

Nan Halperin plays another engagement at the Chicago Majestic next week.

Mlle. Marguerite Destrees and Gene Hodgkins are presenting "Le Cafe Futurist" at the New Brighton Theater this week for its premiere performances.

George N. Brown, the champion toe and heel walker of the world, is to tour the Orpheum time, managed by D. Van Valkenberg. Mr. Brown will attempt, on Sept. 1, to lower the walking record between Philadelphia and New York. He is ready to wager $1,000 that he can beat the record of twenty hours. Johnny Hayes, the Marathon runner, will assist in preparing Brown for the effort. The hike will be filmed and later used in the vaudeville act.

Following the closing of "The Blue Paradise" for the Summer, Cecil Lean and Cleo Mayfield are to play a week or two in vaudeville.

Reports from the Pantages Circuit indicate that the Six Kirksmith Sisters are being well received on their tour. Juliette Dika is also playing the Pantages time.

Ward and Fitzgerald will remain in the varieties until the middle of August, when they plan an appearance in burlesque.

Leona Thurber and Harry Madison will present a new act in August.

VAUDEVILLE GOSSIP

Florenz Tempest and Marion Sunshine reunited this week at Henderson's Coney Island Music Hall.

Fannie Brice comes to the Palace next week. Lew Dockstader will be on the same bill.

Marie Pavey opens as a single next week at Keith's in Washington.

The Crescent Promoting Company—formed by James J. Morton, Bert Leslie and Felix Adler—has opened offices at 145 West Forty-fifth Street. The company is really a "first aid" organization, its purpose being to furnish extra verses to songs, polish up skits and develop ideas.

Belle Storey, who appeared all last season in "Chin-Chin," is to return to vaudeville, at least for a tour of the beach houses.

Wrestler William Berner, the champion of Germany who appeared in the Manhattan Opera House tournament, is to tour the Kloss time.

Harry Fox is to open shortly in a sketch, "Every Move a Picture," by Willie Collier. It will be a departure from Fox's accepted style of work. He will have a company of three.

The Four Londons, an English casting act, sails on July 21 for a vaudeville season in this country.

The English theatrical mode publications are printing interesting letters from performers at the front. Some of the variety artists take the point of view that the army is pleasanter than hunting engagements. Here's one of the letters: "I should like to appeal to the many young artists, who are working the picture halls one week in, three out, arrive in a village on Monday, put cheque in on Monday night. Come and have a rest from worry and Monday next troubles, and be doing your bit at the same time. *It is a grand healthy life.*"

Messrs. Chien and Chao, of The Pekin Mysteries, are reconsidering their intention of returning to China and leaving the stage to engage in business. They had planned to sail from San Francisco late in July and had cancelled an Orpheum routing. The Orpheum tour of fortwy-two weeks will, it is expected, again be secured.

The Bushwick is having a weekly Charlie Chaplin contest, prizes being given for the best imitations. At the end of four weeks, a final contest will be held at which the winners of the weekly contests will compete.

Howard Thurston's new vaudeville offering, "A Mile a Minute," will come to the Prospect next week. The production features the automobile-railroad train race effect used in "The Honeymoon Express." Pearl and Irene Sands will be on the bill. Lillian Shaw will top-line.

Martha Russell and Patrick Calhoun will be at the Bushwick next week.

The Prospect has an "all-Irish" bill this week. The programme includes that master of the Celtic ballad, Ernest R. Ball, and such good Emerald Isle names as Maggie Cline, Pat Rooney and Marion Bent, Mr. and Mrs. Mark Murphy, William J. Kelly, Jack Ryan and Harry Tierney, and James B. Donovan.

The Wadsworth Theater is closed. It will reopen August 1 under the direction of Edward Ornstein, presenting split week vaudeville and tabloids. The house had recently been playing burlesque and, for a week or two, small time vaudeville.

Willie Solar is going to Australia in August, taking along the cabaret revue, "Hello, Ragtime," presented at Wallick's, for production in the Antipodes.

Mrs. Homer Lind, who has appeared with her husband in vaudeville for several years, will appear next season under the direction of M. S. Bentham in the varieties, presenting a single violin act.

Will Collins, the London booking agent, who died suddenly in London, had an interesting career. He was the first manager to take a theatrical company to Rhodesia. Mr. Collins went to the Cape in 1894 as business manager to the Havilland company. He acted in the same capacity for a number of other companies. Later he was resident manager of His Majesty's Theater in Johannesburg. Mr. Collins, of course, gravitated towards London, and became associated with music hall business when he accepted Mr. Oswald Stoll's offer of the position of assistant manager of the Holloway Empire. Six months afterwards he became the first manager of the Ardwick Empire, and within a year was promoted to be district manager for the London district of Moss's Empires. Next he was appointed booking manager in turn for the Walter Gibbons Circuit and the Syndicate Halls. He pioneered Lafayette, who met his death in 1911 in the disastrous fire at the Empire, Edinburgh, and the Will Collins Agency was so developed that it was turned into a limited company, the directors including Mr. Sam Gething, Mr. Sydney Blow, and Mr. Douglas Hoare. At the time of his death the company was running several successful revues.

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VAUDEVILLE NOTES

Mr. and Mrs. Théodore A. Doucet (Eleanor Grayce), who recently closed with Madam Yorska in her sketch, "Days of War," are at French Lick Springs for a short rest before motoring back to New York.

Sophie and Harvey Everett played the Bushwick and the Prospect for most of the week of June 28, deputizing at the Prospect. They will return for a week at the Prospect on July 19.

Du Calion, the loquacious ladder balancer, has returned to England.

CURRENT BILLS

Palace.—Amelia Bingham and company, Orville Harrold, Emma Carus, Walter C. Kelly, Homer B. Mason and Marguerite Keeler, Bell Family, Arnout Brothers, Charles Olcott, Mazie King and Tyler Brooks.

New Brighton.—Cecil Lean and Cleo Mayfield, John Hyams and Leila McIntyre, Sam and Kitty Morton, "The Red Fox Trot," Empire Comedy Four, Ned Monroe and Keller Mack, Jean Challon, Vivian Ford and Harry Hewitt, George Schreck and Mabel Percival, Mlle. Marguerite Destrees, Gene Hodgkins and company.

Henderson's.—Tempest and Sunshine, Doree Opera company, Charles Howard and company, Ward and Fitzgerald, Cartmell and Harris, La France and Bruce, Bert and Nettie Wheeler, Hill and Sylvanny, the Seebacks.

Prospect.—Maggie Cline, Pat Rooney and Marion Bent, Ernest R. Ball, Mr. and Mrs. Mark Murphy, William J. Kelly, Jack Ryan and Harry Tierney, James B. Donovan and Marie Lee, Woods Brothers.

Bushwick.—Elizabeth Brice and Charles King, Henry Lewis, Clifton Webb and company, Kaufman Brothers, Dorothy Richmond, Pell Trenton and company, Fred and Albert, Mae Bronte and Ernest Oldwell, Orville Stamm.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

AERIAL Budds: Fountaine Ferry Park, Louisville.
AHEARN Troupe: New Brighton, Brighton Beach, N. Y., July.
ALLEN, Minnie: Bushwick, B'klyn, 12-17.
ARNAUT Brothers: Palace, N. Y.C.
AUBRY and Rich: Forrest Park, St. Louis.
"AURORA of Light": Shea's, Buffalo.
BAKER, Belle: Keith's, Phila., 12-17.
BAKER, Ward: Bushwick, B'klyn, 12-17.
BALL, Ernest R.: Prospect, B'klyn.
BALLET Divertissement: Keith's, Wash., 12-17; Keith's, Phila., 19-24.
BALZER Sisters: Keith's, Phila., 19-24.
BANKOFF and Girlie: Henderson's, Coney Island, N. Y.
BARKER, E. M.: Temple, Hamilton; Stratford, July 12-17.
BEESON, Mme., Co.: Maj., Chgo., 11-16.
BELL Family: Palace, N.Y.C.; New Brighton, Brighton Beach, N. Y., 12-17.
BENDIX Players: Keith's, Phila.
BERGERE, Valerie, Co.: Morrison's, Rockaway, N. Y., 12-17.
BERTISH: Maj., Chgo.; Henderson's, Coney Island, N. Y., 19-24.
BETWEEN Trains: Colonial, Norfolk, 5-7; Lyric, Richmond, 8-10.
BINGHAM, Amelia, Co.: Palace, N.Y.C.
BISHOP, Marie: Grand Rapids Park, Grand Rapids.
BLANCHE, Belle: Shea's, Buffalo; Keith's, Phila., 12-17; Keith's, Phila., 19-24.
BOND and Casson: Stratford, London, 12-17.
BOWERS, Fred V.: Bushwick, B'klyn, 12-17.
BOWERS, Walter, Co.: Keith's, Phila., 19-24.
BRAATZ, Selma: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 11-16.
BRADLEY and Norris: Keith's, Phila., 19-24.
BRICE and King: Bushwick, B'klyn; Shea's, Buffalo, 12-17; Temple, Detroit, 19-24.
BRICE, Fannie: New Brighton, Brighton Beach, N. Y., 19-24.
BRONSON and Baldwin: Orph., Los Angeles.
BRONTE and Aldwell: Bushwick, B'klyn.
BRUCH, Fritz and Lucy: Orph., Los Angeles, 4-16.
BYRONS, Musical: Shea's, Buffalo.
CAMERON and Gaylord: Orph., Oakland; Orph., Los Angeles, 11-16.
CAMPBELL, Craig: Maj., Chgo.
CARBERRY Brothers: Keith's, Phila., 12-17.
CARDO and Noll: New Brighton, Brighton Beach, N. Y., 12-17.
CARTMELL and Harris: Henderson's, Coney Island, N. Y.; Keith's, Wash., 12-17.
CASE, Charles: Keith's, Boston, 19-24.
CERVO: Fountaine Ferry Park, Louisville.
CHALLON, Jean: New Brighton, Brighton Beach, N. Y.
CHAPS, Four Melodious: Orph., 'Frisco, 11-16.
CLAREMONT Brothers: Keith's, Wash.
CLARK and Bergman: Keith's, Boston.
CLIFF, Laddie: Morrison's, Rockaway, N. Y.; Keith's, Phila., 12-17.
CLINE, Maggie: Prospect, B'klyn.
CLINTONS, Novelty: Bushwick, B'klyn, 12-17; Keith's, Wash., 19-24.
CONNELLY, Jane, Co.: Prospect, B'klyn.
CONROY and Le Maire: Henderson's, Coney Island, N. Y., 12-17.
COOK, Joe: Orph., 'Frisco; Orph., Oakland, 11-16.
COOPER, Joe and Lew: Fountaine Ferry Park, Louisville.
CONNELLY, Jane, Co.: Prospect, B'klyn.
CONROY and Le Maire: Henderson's, Coney Island, N. Y., 12-17.
CREIGHTON Brothers and Belmont: Grand Rapids Park, Grand Rapids, 12-17.
CRUMIT, Frank: Grand Rapids Park, Grand Rapids, 12-17.
CUNNINGHAM, Cecil: Keith's, Boston, 19-24.
CURTIS, Julia: New Brighton, Brighton Beach, N. Y., 19-24.
CURZON Sisters: Bushwick, B'klyn, 19-24.
DANUBES, Four: Prospect, B'klyn, 12-17.
DAVIS Family: Forsythe, Atlanta.
DAVIS, Helene: Fountaine Ferry Park, Louisville.
DESTREES, Mlle., and Gene Hodgkins: New Brighton, Brighton Beach, N. Y.
DINEHART, Allen, Co.: Maj., Chgo., 11-16.
DONOVAN and Lee: Prospect, B'klyn.
DOOLEY and Rugel: Orph., 'Frisco, 4-16.
DOREE, Mme., Co.: Henderson's, Coney Island, N. Y.
DUGAN and Raymond: New Brighton, Brighton Beach, N. Y., 12-17.
ELLISON, Glen: Keith's, Phila., 19-24.
EL RAY Sisters: Morrison's, Rockaway, N. Y., 12-17.
EMPIRE Comedy Four: New Brighton, Brighton Beach, N. Y.; Grand Rapids Park, Grand Rapids, 19-24.
ESCARDOS, Three: Lyric, Richmond, 19-21; Colonial, Norfolk, 22-24.
FAIRBANKS, Douglas, Co.: Maj., Chgo.
FARBER Girls: Prospect B'klyn, 19-24.
FASHION Show, Spring: Orph., Los Angeles, 4-16.
FIDDLER and Shelton: Henderson's, Coney Island, N. Y., 19-24.
FISHER and Green: Orph., Los Angeles, 4-16.
FISHER, Grace, Co.: Lyric, Richmond, 12-14; Colonial, Norfolk, 15-17.
FORD and Hewitt: New Brighton, Brighton Beach, N. Y.; New Brighton, Brighton Beach, N. Y., 19-24.
FOX and Dolly: Henderson's, Coney Island, N. Y., 12-17.
FRANKLIN, Irene: Keith's, Wash.
FREAR, Baggott and Frear: Henderson's, Coney Island, N. Y., 19-24.
FRED and Albert: Bushwick, B'klyn.
GEORGETTE and Capitola: Henderson's, Coney Island, N. Y.
GILLETTE, Lucy, Co.: Orph., 'Frisco, 4-16.
GIRARD, Harry, Co.: Keith's, Wash.; Bushwick, B'klyn, 19-24.
GIRL from Milwaukee: Shea's, Buffalo, 12-17.
GORDON Brothers and Kangaroo: Sohmer Park, Montreal.
GORDON, Eldrid, Co.: Prospect, B'klyn, 19-24.
GORDON, Kitty, Co.: Orph., 'Frisco, 11-16.
GORMANS, Musical Six: Henderson's, Coney Island, N. Y., 19-24.
GRACE Twins: Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17.
GYGI, Ota: Keith's, Boston, 19-24.
HALPERIN, Nan: Maj., Chgo., 11-16.
HARROLD, Orville: Palace, N.Y.C.
HAVEMAN'S Animals: Forrest Part, St. Louis, 11-16.
HAYWARD-Stafford Co.: Henderson's, Coney Island, N. Y., 19-24.
HEARN, Bonita and Lew: Maj., Chgo.
HERLEIN, Lillian: Keith's, Boston.
HERMAN, Al.: Maj., Chgo.
HICKEY Brothers, Three: Grand Rapids Park, Grand Rapids.
HILL and Sylvanny: Henderson's, Coney Island, N. Y.
HOLMAN, Harry, Co.: Keith's, Boston; Lyric, Richmond, 19-21; Colonial, Norfolk, 22-24.
HORLICK Family: Keith's, Boston, 12-17.
HOWARD, Charles, Co.: Henderson's, Coney Island, N. Y.
HOWELL, George, Co.: New Brighton, Brighton Beach, N. Y.
HUGHES, Mrs. Gene, Co.: New Brighton, Brighton Beach, N. Y., 19-24.
HUSSEY and Boyle: Keith's, Boston; New Brighton, Brighton Beach, N. Y., 12-17; Bushwick, B'klyn, 19-24.
HYAMS and McIntyre: New Brighton, Brighton Beach, N. Y.
HYMACK: Orph., Los Angeles, 4-16.

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JACKSON, Joe: Keith's, Phila.
JANSLEYS, Four: Grand Rapids Park, Grand Rapids, 19-24.
JORDAN Girls: Orph., Los Angeles.
JUNE, Ethel Dawn: Grand Rapids Park, Grand Rapids, 12-17.
KAUFMAN Brothers: Bushman, B'klyn.
KEIB and De Mont: Keith's, Phila.
KELLY, Walter Co.: Palace, N.Y.C.
KELLY, William J.: Prospect, B'klyn.
KING, Mazie, Co.: Palace, N.Y.C.
KIRK and Fogarty: Maj., Chgo.
KREMKA Brothers: Maj., Chgo., 11-16.
LA FRANCE and Bruce: Henderson's, Coney Island, N. Y.
LAI Mon Kim, Prince: Orph., Frisco, 4-16.
LA RUE, Grace: Morrison's, Rockaway, N. Y., 12-17.
LA TOY Brothers: New Brighton, Brighton Beach, N. Y.
LAUBE, Max: Fountaine Ferry Park, Louisville, 11-16.
LEACH-Wallen Trio: Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17.
LEAN, Cecil, Co.: New Brighton, Brighton Beach, N. Y.
LEWIS, Henry: Bushwick, B'klyn; New Brighton, Brighton Beach, N. Y., 19-24.
LOCKETT and Waldron: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 11-16.
LORRAINE and Dudley: Orph., Oakland, 11-16.
MAGLEYS, The: Empire, Liverpool; Empire, Bradford, 12-18; Alhambra, London, 19-25.
MALLIA and Bart: Henderson's, Coney Island, N. Y., 12-17.
MARX Brothers: Keith's, Phila.
MASON, Keeler, Co.: Palace, N.Y.C.; Keith's, Phila., 12-17; New Brighton, Brighton Beach, N. Y., 19-24.
McCLOUD and Carr: New Brighton, Brighton Beach, N. Y., 19-24.
McDERMOTT, Billy: Bushwick, B'klyn, 12-17.
McDONOUGH, Ethel: Keith's, Phila.
McFARLANE, George: New Brighton, Brighton Beach, N. Y., 19-24.
McGOOD, Charles, Co.: Keith's, Boston.
McMAHON, Diamond and Chaplow: New Brighton, Brighton Beach, N. Y., 19-24.
MEEHAN'S Dogs: Henderson's, Coney Island, N. Y., 12-17.
MEISTERSINGERS: Keith's, Boston, 12-17; Keith's, Boston, 19-24.
MELVILLE and Higgins: New Brighton, Brighton Beach, N. Y., 12-17.
MERCEDES: Orph., Oakland; Orph., Los Angeles, 11-16.
MISHKA and Olga: New Brighton, Brighton Beach, N. Y., 12-17.
MONROE and Mack: New Brighton, Brighton Beach, N. Y.
MORAN and Wiser: New Brighton, Brighton Beach, N. Y., 12-17.
MORRISSEY and Hackett: Henderson's, Coney Island, N. Y., 12-17.
MORTON, Edward: Keith's, Boston, 12-17.
MORTON, Sam and Kitty: New Brighton, Brighton Beach, N. Y.; Bushwick, B'klyn, 12-17.
MOSCONY Brothers: Keith's, Phila.
MULLANE, Frank: Bushwick, B'klyn.
MURPHY, Mr. and Mrs. Mark: Prospect, B'klyn.
NAP, Little: Orph., 'Frisco; Orph., Los Angeles, 11-16.
NARDINI: London, Can.
NAZIMOVA, Mme., Co.: Orph., 'Frisco; Orph., Oakland, 11-16.
NEWHOFF and Phelps: Orph., Los Angeles.
NONETT: Forrest Park, St. Louis; Maj., Chgo., 11-16.
NORDSTROM, Marie: Orph., Los Angeles.
NORTON and Lee: Orph., Oakland; Orph., 'Frisco, 11-16.
OLCOTT, Charles: Palace, N. Y.C.
OLD Homestead Eight: Keith's, Wash., 12-17; Keith's, Phila., 19-24.
OLIVIANS, The: Bushwick, B'klyn, 12-17.
PADDEN, Sarah: Pantages, 'Frisco; Pantages, Oakland, 12-18; Pantages, Los Angeles 19-25.
PANTZER Duo: Fountaine Ferry Park, Louisville, 11-16.
PAVEY, Marie: Keith's, Wash., 12-17.
PRIMROSE Minstrels: Pantages, Portland; Pantages, 'Frisco, 19-25.
RADJAH: Lyric, Richmond, 5-7; Colonial, Norfolk, 8-10.
RAMSDELL Duo: Maj., Chgo.
RATLIFFE and Anthony: Keith's, Boston, 12-17.
"RED Fox Trot, The": New Brighton, Brighton Beach, N. Y.
REGENT Quartette: Keith's, Phila.
RICHMOND, Dorothy, Co.: Bushwick, B'klyn.
RIGOLETTO Brothers: New Brighton, Brighton Beach, N. Y., 19-24.
ROBINSON, William: New Brighton, Brighton Beach, N. Y., 12-17; Bushwick, B'klyn, 19-24.
ROEDERS, Four: New Brighton, Brighton Beach, N. Y., 12-17.
ROMANOS, Four: Maj., Chgo., 11-16.
ROONEY and Bent: Prospect, B'klyn; Morrison, Rockaway, N. Y., 12-17.
RUDOLF, Henry G.: Lyric, Richmond, 8-10; Forsythe, Atlanta, 12-17.
RUSSELL and Calhoun: Keith's, Wash.; Bushwick, B'klyn, 12-17.
RYAN and Tierney: Prospect, B'klyn.
SALE, Chick: Grand Rapids Park, Grand Rapids.
SAM Long Tack Co.: Grand Rapids Park, Grand Rapids, 12-17.
SAMOYA: Keith's, Wash., 12-17.
SANS, Paul and Irene: Prospect, B'klyn; Prospect, B'klyn, 12-17.
SCHEFF, Fritzi: New Brighton, Brighton Beach, N. Y., 12-17.
SCHRECK and Percival: New Brighton, Brighton Beach, N. Y.
SCHWARZ Brothers: Maj., Chgo.
SCOTT and Keane: New Brighton, Brighton Beach, N. Y., 12-17; Morrison's, Rockaway, N. Y., 19-24.
SEEBACKS, The: Henderson's, Coney Island, N. Y.
SHAW, Lillian: Prospect, B'klyn, 12-17; Bushwick, B'klyn, 19-24.
SOCIETY Buds: Grand Rapids Park, Grand Rapids, 19-24.
SOLIS Brothers, Four: Lyric, Hamilton, Can., 12-17.
SPISSELL, John, and Brothers: Prospect, B'klyn, 12-17.
STAMM, Orville: Bushwick, B'klyn.
STANLEY, Stan, Trio: Forsythe, Atlanta; Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17; Keith's, Wash., 19-24.
SWOR, Bert: Fountaine Ferry Park, Louisville, 11-16.
TEMPEST and Sunshine: Henderson's, Coney Island, N. Y.
TERADA Brothers: Orph., Oakland; Orph., Los Angeles, 11-16.
THOSE French Girls: Maj., Chgo.
TOMEY and Norman: Prospect, B'klyn, 12-17.
TOWER and Darrell: Bushwick, B'klyn.
TRIX, Helen: Forsythe, Atlanta.
VADIE, Mlle., Co.: Keith's, Boston.
VAN and Schenck: Shea's, Buffalo, 19-24.
VAN BRUNT, Walter: Henderson's, Coney Island, N. Y., 19-24.
VAN, C. and F.: New Brighton, Brighton Beach, N. Y., 19-24.
VETERANS, The: Henderson's, Coney Island, N. Y., 12-17.
VOLUNTEERS, The: Maj., Chgo., 11-16.
WARD and Fitzgerald: Henderson's, Coney Island, N. Y.; Keith's, Phila., 12-17; Keith's, Wash., 19-24.
WARD, Belle and Ward: Keith's, Wash.; Keith's, Phila., 12-17; Keith's, Boston, 19-24.
WEBB and Goodwin: Bushwick, B'klyn.
WEBB, Clifton, Co.: Bushwick, B'klyn.
WELCH, Ben: Keith's, Phila.; Keith's, Boston, 12-17.
WHEELER, B. and N.: Henderson's, Coney Island, N. Y.
WHIPPLE, Huston, Co.: Keith's, Phila.; Henderson's, Coney Island, N. Y., 12-17.
WHITE and Clayton: Keith's, Boston.
WILDE, Mr. and Mrs.: Prospect, B'klyn, 12-17; Keith's, Boston, 19-24.
WILLS, Nat: Maj., Chgo., 11-16.
WILSON, Jack: Orph., 'Frisco, 11-16.
WILTON Sisters: Prospect, B'klyn, 12-17.
WOODS Brothers: Prospect, B'klyn.

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COMMENT AND SUGGESTION

SAN FRANCISCO'S CHANCE

A YEAR ago we wrote, "Why a motion picture convention? Why a motion picture exposition?" The memory of the New York exposition, and the Dayton fiasco, with its handful of theater owners present, was fresh in mind, and one looked forward to the present gathering at San Francisco with mingled feelings of apathy and misgivings. The National Exhibitors' League seemed a misnomer, and its convention neither representative of the exhibitors nor productive of any noticeable benefit to the industry.

Twelve months have all but passed under a new president. Opinions would seem to vary regarding President PEARCE's value as an energetic leader when compared with the tempestuous Mr. NEFF, but, drawing the same comparison, there is nothing but praise for President PEARCE's ability to maintain harmony in the ranks of his organization. The League has passed into calm, unruffled waters after the stormy tossing about it received during the two years prior to Mr. PEARCE's service at the helm. This is surely an element to be desired, for peace is essential to progress. But there is a peace that is akin to stagnation, and some may be found who assert that the League's growth has not kept to its pace, and that a feeling of indifference is increasing among the present members. Frankly, we are not in a position to express an opinion. During the NEFF regime we were kept fully informed of the establishment of new locals and additions of members to the roll, but under the new order these bulletins have ceased and been succeeded by an inappropriate silence. Other wielders of the hammer will tell you that the war tax may be attributed to the blundering politics of the League's leaders, and so it goes. For every well wisher there is a knocker. This should not be the case.

It's up to San Francisco to show the way. THE MIRROR is a well wisher, and would enjoy nothing better than an opportunity to record a convention that had to its credit a week of accomplishment. Let the San Francisco meeting be the one to plan a campaign that will make every worth while exhibitor in the country a member of the League, and not only the few, as is at present the case. President PEARCE has wrought harmony, so that he now has the foundation on which to build, and the next year should see a League really representative of the exhibitors' ranks.

Let San Francisco lead the way to bigger things, and better things. To a League striving in a multitude of ways for the good of its members, to a League whose conventions will afford manufacturers an opportunity to meet thousands of exhibitors, and not the paltry delegations that have been evident in the past.

It's San Francisco's opportunity; let's see what will be done. Here's a hearty wish for success, for a full use of the chance, and an Exhibitors' League worthy of the fifth largest industry in the United States.

For once, FUNKHOUSER and motion picture men are in harmony. Both are opposing the bill to establish a State board of censorship in Illinois. FUNKHOUSER fears it will clip the wings of the Chicago body; the film men are worried at the prospect of doubled expense and inconvenience under the two boards.

CHAIRMAN CORY, of the exhibitors' convention committee, is certainly deserving of congratulation for the success with which he has secured the cooperation of the picture studios. Probably no affair of the kind has ever been graced with the presence of so many brightly shining luminaries. And certainly, since this was not possible even a year ago, no picture convention has ever had such a great array of stage stars.

IN STRICT CONFIDENCE

Will the anonymous correspondent who favored THE MIRROR *with a valuable tip on the relations of a certain motion picture critic to members of the profession call on the editor of* THE MIRROR *for a strictly confidential interview?*

THE OLD SUBJECT AGAIN

J. A. BERST, vice-president and general manager of the Selig Polyscope Company, differs with DAVID W. GRIFFITH, who is quoted in a Chicago newspaper as stating that picture plays appearing in the better houses should be given the same freedom that is accorded to legitimate productions, and that the smaller houses should be the only subjects of censorship.

"This latest idea," said Mr. BERST in a recent interview, "is but another method of discrimination. Film productions should be as freely shown in smaller theaters as well as the larger. If the discrimination as above outlined should be carried out, the enterprising manager of the smaller theater would be barred from presenting high class films.

"The films shown to-day in the large theater will have to be shown later in the smaller theater, and how are price limits to be drawn? There is the large theater in the small town, and at the same time this large theater might not be able to ask large prices.

"Take the Selig production of 'The Spoilers,' for example. Released over a year ago, this production is going right along crowding the theaters. If the film production were confined exclusively to high priced theaters, many intelligent and refined people, unable to afford to pay $2 for a seat, would never have enjoyed the film. 'The Spoilers' has been shown and is yet showing in both the large and small theaters, with admission prices graded according to the judgment of the various exhibitors. In this manner all the exhibitors and all the people profit.

"If Mr. GRIFFITH is correctly quoted in making distinctions between censoring of picture plays appearing in the larger and the smaller theaters, he will probably say certain persons should be permitted to view only censored pictures and others be permitted to see uncensored pictures. In other words, we should have class legislation.

"I repeat that the play that is decent should be shown to everybody, and if it is not decent it should not be shown to anybody."

NEWS OF THE CONVENTION

MABEL CONDON, who "needs no introduction" to the film world, is in San Francisco covering the news of the big Exhibitors' Convention for THE MIRROR. Her chatty account of the picture representation at the Panama-Pacific Fair appears in this week's issue, but if you want all the news of the "Big Week" don't fail to get the next issue of THE MIRROR. The exhibitors' meetings, the talks by prominent film men, and all the doings of the New York representatives will be told by our special correspondent.

"MORE THEATERS, BETTER ONES"

ADOLPH ZUKOR sounds a keynote slogan in the interview published in this week's MIRROR, when he declares that his observations throughout the country convince him that there are to be "more picture theaters and better theaters," qualifying the cry, "fewer theaters, better theaters." There is room for much conjecture as to the effect of large theaters of the Strand class on its neighbors in a community. On first glance it would seem that the opening of a two thousand seat house, playing the most costly attactions, means the passing of a few of its smaller rivals. To that extent the number of exhibitors is decreased, which means fewer "customers" for the motion picture manufacturers. To that extent the advocacy of more large theaters would seem to be foolish on the part of the producers.

But Mr. ZUKOR takes a more healthy view. For the "more theaters, and better theaters," slogan he has the argument that the picture theater of the better class creates new audiences, and is not dividing the old patrons with the smaller houses. The appeal of the picture of high quality is, therefore, always widening, and, despite the pessimists, there need be no worry about the future of the art that has outlived so many prophesied deaths.

WELCOMING GERALDINE FARRAR ON HER ARRIVAL AT LOS ANGELES TO APPEAR IN LASKY PICTURES.

The Celebrities are Morris Gest, Samuel Goldfish, Jesse L. Lasky, Geraldine Farrar and Mayor Rose, of Los Angeles. Mr. Goldfish is Signalling an Auto, not the Camera.

EXPOSITION PAYS TRIBUTE TO MOTION PICTURE ART

Sixty Model Theaters on Panama-Pacific Grounds an Evidence of Screen's Value as an Educator—Exhibits of Special Interest to Film Men at San Francisco Convention

There are sixty motion picture theaters on the grounds of the Panama-Pacific International Exposition at San Francisco and all operate daily to a respective attendance of thousands. The placarded invitation, "Free Motion Pictures—Come In and Rest," is one that is seen everywhere. And it is one that is largely accepted. Thus are the exhibits benefited in that they secure the desired attention of the dear public; thus is the dear public benefited in that it is enjoyably entertained and educated in many branches about which it formerly knew little, much or nothing (depending upon the nature of the exhibit); and thus is the motion picture strengthening its already firm hold upon its willing captive, the dear public.

Incidentally, that same public sees motion pictures under the most favorable conditions, which fact is a significant one to the motion picture trade generally. Each of the sixty theaters can justly claim the descriptive word "model." Projection, seating, ventilation and the condition of the film itself, each is of high standard. Thus and again is the motion picture industry the benefactor.

Of the Exposition's exhibits which, to the motion picture exhibitor have a purely business significance, there are but seven. Taking them in the order of their location, the first is the Nicholas Power Company booth situated just within the third entrance of the Liberal Arts Building, which is the first to the left of the Tower of Jewels, the center of the Exposition. Two "6A Cameragraph" machines guard the entrance to the booth, within which five others of this same make are attached to a motor and stand ready for instant demonstration. The benign features of the company's president, Nicholas Power, look down from a frame decorated with red, white and blue and smile a welcome across the booth's decoration of fern-balls and American beauty roses, which are always in evidence here.

R. W. Horn, the Eastern man sent out from New York by the Power Company to handle its representation at the Exposition, is also "on the job every minute," meaning the hours from 9 A.M. until 6 P.M. His many years' experience in the business in a variety of capacities automatically puts a high value upon him and his pleasant and large acquaintance with exhibitors and operators in San Francisco, augments this value.

Around the corner from the Power booth and to the right is the Eastman exhibit, which, to quote an exposition bulletin, has been rightly termed "the jewel-box." Here T. H. Griffin, who is manager of the exhibit, will give you cordial greeting in the name of Eastman, "the home of the raw stock." W. B. Haskell and G. W. Merrill, who, like Mr. Griffin, were recruited from the Rochester, N. Y. plant, will make your visit to "the jewel-box" a pleasant one and we offer the surmise that Mr. Baird, known to exhibitors as the "raw-stock man," will be added to their number during motion picture convention week.

Across from the Eastman booth is that of the Bausch & Lomb Optical Company with Mr. Weite in charge. Here are attractively exhibited a complete line of projection apparatus for opaque and lantern slide projection, most of these outfits being so constructed that they can be used in connection with any standard motion picture head.

Leaving the Liberal Arts Building and circling the Court of the Four Seasons, you gain entrance to the Education Building. At Avenue B and Fifth Street you ascend to the balcony where the Precision Machine Company exhibit is housed. There you will find Frank B. Cannock, father of the Simplex projector, and Fred A. Clark, its sales representative.

Both this and the Nicholas Power booth are official meeting-places for both exhibitor and operator. The Day and Night Screens Company of New York City, has entrusted a display of their screens to the Simplex representatives as has also the A. H. Andrews Seating Company. Both Simplex theaters are equipped with Day and Night screens and with Andrews Company seats.

A walk of ten minutes or a "jitney-ride" of five minutes up the Avenue of Palms, on which both the Liberal Arts and Education Buildings are located, will bring you to the Joy Zone, where the amusement concessions make of the avenue a thoroughfare of invitation to every variety of amusement-park novelty. The tom-tom and the dancing-girl, the trained horse and the mental telepathy expert, the Mexican village and the Indian camp all beckon, exhort and beguile. "Let him now laugh who never laughed before and him who always laughed, now laugh the more," is the slogan of the Joy Zone. And here, past the Aeroscope, past the rides of dips and thrills and nearest the Zone gate entrance, is located Film Land, the concession which has the sole right to the motion pictures of the Exposition grounds. Miller Brothers 101 Ranch pictures are taken within the enclosure, outside of which the bally-hoo has only to megaphone the magic announcement.

"Come in and see how motion-pictures are made! The only place on the grounds where you can see this marvelous sight!! Picture made and shown here on the same day!!! You can't afford to miss this wonderful sight!!!! Step up to the window and buy your tickets!!!!!"

—and the crowd steps.

Though the Zone is wide and its concessions many, there are but short lapses in which one is not reminded that the influence of the motion picture is a universal one.

The big-lettered announcement "See the Dayton Flood" is followed by the equally conspicuous one "Real water, no pictures." A souvenir booth offers you the photograph of your favorite motion-picture player and further on, many-colored "twenty-four sheets" announce the latest feature and programme offerings.

"Mable Normand" in eighteen inches of one-piece green bathing-suit assumes the well-known Normand diving-pose on the stage in front of the concession where "The Diving Girls" hold forth. When "Mable Normand" has dived herself out of view behind the green of swaying curtains, "Charlie Chaplin" shuffles across the stage, trips on nothing, swings his cane, tips his hat in a Charley-variety of ways and smiles a moustached smile in Chaplinesque manner. Thereupon he haltingly disappears from view and the crowd as one man, crowds up to the ticket-window and hurries toward the entrance beside the green curtain.

"Creation" explains the nature of its attraction as being a "continuous performance, not motion pictures." And thus does the Joy Zone acknowledge the popularity of the motion picture.

Off of the Zone and back among the main exposition buildings, you find in the Wells Fargo exhibit in the Transportation Building, the ancient Pescadero stage coach, which, covered by a large bond, has been loaned to more than one motion picture company for its filming. Its most recent appearance in pictures was with Beatrice Michelena in the California Motion Picture Company's feature "The Lily of Poverty Flat." A motion picture theater forms part of the Wells Fargo exhibit.

The novelty of construction of certain of the Exposition's sixty theaters warrants their enumeration. One of the largest and most generally attended is that provided by the Pennsylvania Railroad system which brought two of its in-use-every-day steel coaches from the Altoona, Pa. yards and removing a side from each, stationed them side by side on the tracks in the Transportations Building. By bridging the floors and roofs, coloring the windows with the seals of the various states through which the system runs, and installing a screen and projection-machine, the cars were converted into a model picture theater. Before adopting this idea, Harry T. Wilkins, in charge of the big Pennsylvania exhibit, asked the advice of Siegmund Lubin, president of the Lubin Company, who gave it his unqualified endorsement.

At the New York State Barge Canal exhibit in the Liberal Arts Building the lock opens and forms a screen on which are projected pictures demonstrating the working of the lock.

In the Mines Building, a dark descent is made into a miniature mine the walls and roof of which are painted to represent the dampness of a coal mine and are supported by rough-hewn logs. Miners' lamps furnish dim light and at the far end the mining of coal is shown on a white screen. The United States Steel Corporation is sponsor in this same building for a theater made entirely of steel.

The Food Products Building which has been nick-named—and rightly—"the Palace of Nibbling Arts," offers novelty in its California Vitaculture exhibit and that of Ranier Beer. The former conducts a picture demonstration of its industries in a theater made in the semblance of a wine-keg and the making of Ranier beer is shown in motion pictures projected on the ground-glass top of a beer barrel. The latter exhibit offers the Exposition's only use of back-projection.

The Santa Barbara theater in the California Building is fashioned after a grape arbor with grape-clusters hanging from the sides and roof. In this same building the cultivation and industries of the San Joaquin Valley are picturized in the base of a miniature mountain.

The New York City Building looks innocent of any claim to a motion picture theater, but at eighteen minutes before four o'clock on Monday, Wednesday and Friday afternoon, Harry Schoppmeyer, formerly a New York policeman, more recently a member of the Vitagraph Company, and now major domo at the New York City Building signals the crowds out of the main corridor and the making of a picture theater begins. The large map of New York City, which stands in the center of this corridor, is slid along brass tracks out of the way; brown curtains are released from two opposite rows of pillars and curtain off theater space; a screen drops down in front of the large painting showing New York in 1915; seats are brought on trucks from behind this painting and the public is admitted to the showing of the Vitagraph pictures which explain the work of the various departments of the City of New York.

The Exposition's big daily, or nightly, event, namely Aviator Art Smith's spectacular flights will be given a motion picture significance when, on the night of July 15, Aviator Smith will write the word "Movies" in a trail of fire-works over San Francisco Bay. The date will be one on which the motion picture convention attendance will be the Exposition's especial guests.

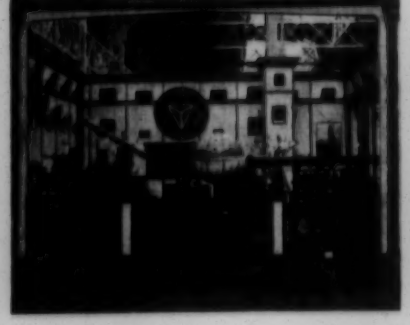
The Government of the United States represents in its three theaters at the Exposition, the work of its every department. At the earlier Fairs the Government had been all but sole exhibitors employing motion pictures. At Buffalo in 1901 there was one theater; at St. Louis in 1904 there were two; in 1905 at Portland three was the outside number and Seattle in 1909 supported five. The six years lapse between the Seattle Fair and the Panama-Pacific International Exposition shows a development in the importance of motion pictures along educational and commercial lines, to the extent of the conduct of sixty motion picture theaters at this Exposition.

GEORGE EARLE, who for two years has been the stage director of the Avenue Permanent Players, Detroit, is now with the Artone Film Company, of that city. Their first release is "The 5.15."

Visiting Exhibitors

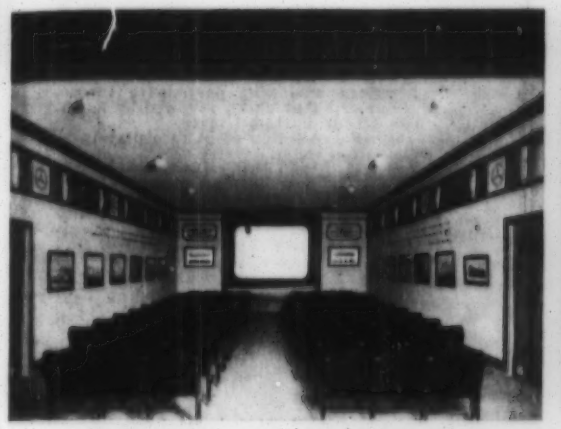
Here is a complete list of Motion Picture Theaters on the Exposition Grounds, arranged for your convenience during Convention Week:

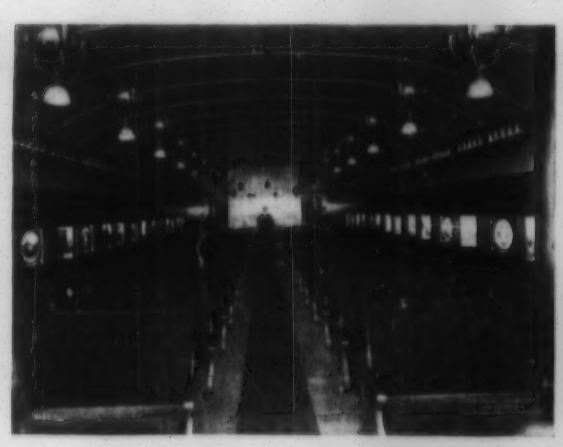
Southern California Counties.
New York State Education Building.
Canadian Pacific Railway Co.
Wells Fargo Co., Transportation Building.
San Joaquin Valley, California Building.
Oregon Building.
Great Northern Railway.
Pennsylvania State Building.
Filmland, The Zone.
The Mine, Mines Building.
New York City, New York City Building.
Hunt Brothers.
Heinz Co., Food Products Building.
Grand Trunk Railway Co., Transportation Building.
United States Government, Liberal Arts Building.
West Virginia.
Collective Federation of Churches, Education Building.
Sweden Building.
Mississippi Building.
Iowa Building.
Sacramento Valley, California Building.
Kern County, California Building.
Montana Building.
Enlisted Men's Club House.
Wanamaker Exhibit, Education Building.
Panama Building.
United States Marine Camp.
Denmark Building.
Arkansas Building.
Bolivia Building.
U. S. S. *Oregon*, San Francisco Bay.
The Netherlands Building.
Guatemala Building.
W. J. Mariand Exhibit.
United Shoe Machinery, Education Building.
United States Government, Machinery Hall.
Viticultural Exhibit, Food Products Building.
United States Government, Mines Building.
Washington State Building.
Live Stock Exhibit, Exposition Area, West.
Santa Barbara Exhibit, California Building.
United States Corporation, Mines Building.
Yellowstone Park.
New Zealand Pavilion.
California Educational Society.
Simplex Theater, No. 1, Education Building.
Simplex Theater, No. 2, Education Building.
Southern Pacific Railroad, Transportation Building.
Bureau of Music, Education Building.
Illinois Building.
Hawaiian Building.
Wisconsin Schools, Education Building.
New York State, Agricultural Building.
New York State Barge Canal Exhibit.
Pennsylvania Railroad, Transportation Building.
Massachusetts State Building.
American Telegraph & Telephone Co.
Argentine Building.
National Cash Register, Liberal Arts Building.



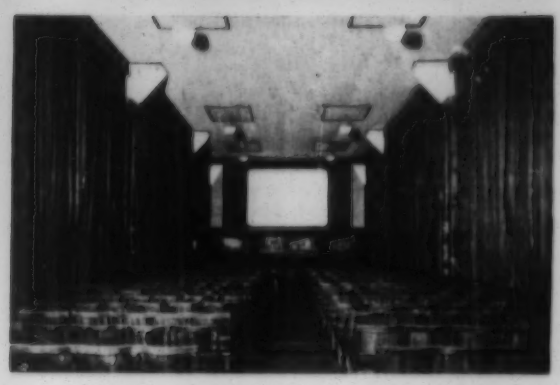
A TRIO OF MOTION PICTURE EXHIBITS AT THE PANAMA-PACIFIC EXPOSITION IN SAN FRANCISCO.

In the Center, Nicholas Power Company's Elaborate Exhibit of the Cameragraph; at the Right, the Eastman Exhibit, and at the Left, Bausch and Lomb Optical Company.





SIX OF THE SIXTY MODEL PICTURE THEATERS AT THE PANAMA-PACIFIC EXPOSITION.



Top Row: United Shoe Machinery Company's Theater in the Palace of Education, Showing Edison Pictures of "The Making of a Shoe."——Two Steel Coaches Transformed Into a Picture Theater for the Pennsylvania Railroad.——The Wells-Fargo Company's Comfortable Theater.
Bottom Row: In the Center, Motion Picture Theater in a Miniature Mine Conducted by the U. S. Bureau of Mines.——At the Left, the Main Corridor of the City of New York Building, Which in Eighteen Minutes Becomes the Model Theater Shown on Right. Brown Curtains Are Let Down at the Sides, the Map Rolled Out of the Corridor, a Screen Let Down in Front of the Painting Showing New York in 1915, and the Seats Brought Out on Trucks from Behind the Painting.

BUSY SESSION OUTLINED FOR EXHIBITORS

Prominent Film Men Will Address League Members—Screen Stars in Strong Evidence

With the Panama-Pacific Exposition as a "side-show," the Motion Picture Exhibitors' League opens in San Francisco on Tuesday what promises to be the biggest national convention yet held by that body. California exhibitors will, of course, be there in full force, and from the number of special trains chartered in various sections of the country the attendance of other theater owners should pass all records. M. E. Cory, vice-president of the League, and chairman of the convention committee, basing his figures on the requests for hotel accommodations, is certain that the present convention, the fifth annual affair, will set a new mark.

Few past conventions have had such a strong list of addresses arranged for the business sessions of the exhibitors. Following the official opening on Tuesday by Governor Johnson, of California, and Mayor Rolph, of San Francisco, with an address by National President Pearce, the sessions on all the following mornings will enable the exhibitors to hear from the most prominent men of the film world. David W. Griffith has consented to address the members at the Thursday morning session, taking for his subject the suggestive title of "The Rise and Fall of Free Speech in America." The master producer threatens to turn loose some hot shot aimed at the censors with whom he came in contact in connection with "The Birth of a Nation."

President W. W. Hodkinson, of the Paramount Programme, is due to give what should be one of the most interesting business talks of the convention on Wednesday morning. The Paramount executive has seldom stepped into the limelight and this occasion should bring forth some pertinent remarks.

Colonel W. N. Selig and P. A. Powers divide the honors at the Friday morning session, both being carded for interesting addresses. At all the other meetings the exhibitors will also enter into discussion of various pertinent subjects, and there are certain to be other addresses by prominent film men that have not yet been officially listed on the programme. The election of the national officers for the ensuing year is scheduled to take place at the Thursday business session. Present indications point to the re-election of President Pearce to his office as head of the League.

The Civic Auditorium provides more space for exhibiting purposes than has yet been the case, and the picture companies have not been slow to take full advantage of this by doubling their booth space for past years.

To Chairman Cory's energy may be attributed the fact that the delegation of motion picture players will be so large and so representative of the various companies. As a result of Chairman Cory's trip to Los Angeles the following players have accepted the League's invitation to attend the San Francisco ball, which will be a feature of the Friday programme: Mabie Normand, Mae Marsh, Bessie Barriscale, Ruth Roland, Blanche Sweet, Kathlyn Williams, Mary Alden, Dorothy Gish, Lillian Gish, Myrtle Gonzales, Margaret Thompson, Grace Cunard, Ella Hall, Anna Little, Cleo Madison, Marguerite Snow, Beatrice Michelena, Francis X. Bushman, Carlyle Blackwell, Raymond Hitchcock, Owen Moore, Charles Chaplin, Ford Sterling, William Hart, House Peters, William A. Rector, Francis Ford, Robert Leonard, Herbert Rawlinson, William Duncan, Warren Kerrigan, G. M. Anderson, Harry Todd, Victor Potel. Geraldine Farrar is also likely to attend as Mr. Lasky has placed a special train at her disposal and is extremely anxious that she be present.

PRESIDENT M. A. PEARCE.

The players' part of the festivities will begin on Friday morning when a special train from the Los Angeles studios will be met by a large delegation of exhibitors at 9:45. At 12:30 there will be an auto parade accompanied by a band and including a sightseeing 'bus and carrying the players and convention attendance. Up and down Market Street will be the parade-ground and banners and streamers will advertise the evening's ball. At 1:30 a stop will be made at the Portola for luncheon and from there the autos will convey the party to the Civic Auditorium where a reception will be held by the players in the booths of their respective companies. At 9 P. M. the main ball-room of the Auditorium will be open to the public. From 10 o'clock until midnight introduction of the screen people will be made from the platform and shortly after midnight the grand march will take place.

Saturday, July 17, has officially been declared motion picture day at the Exposition grounds and the fact that this day is also Liberty Bell day will mean an unusually large attendance.

Sunday morning, at 10 o'clock, the first of several sections of the motion picture train, will begin its return trip to Los Angeles. A stop will be made at Santa Barbara where players and exhibitors will be the guests of the American Film Manufacturing Company.

A visit will be made to Universal City on Monday and the party will later arrive at the Selig Hollywood plant in time for luncheon which will be served under the big trees surrounding the studio. The Selig Zoo will be visited and in the evening a dance will be held in the Selig studio. Tuesday will be spent in visiting the Majestic studio and Inceville and will include a trip to the Santa Monica Canyon. Wednesday, after a trip to Venice, a beach resort, goodbyes will be said and the party will separate into various groups going their respective ways, the largest number to be that of the Selig special train which will begin its return trip east.

ANOTHER PATHE STAR

Donald Mackenzie, who is producing "The Galloper" for Pathe, announces that he has signed Fania Marinoff to play opposite Clifton Crawford in that feature. Miss Marinoff is well known to the motion picture public, having appeared in several big features made by well-known companies. Her greater fame rests, however, upon her work on the stage with such famous plays as "The House Next Door," "Within the Law," "Consequences," and Arnold Daly's revival of "Arms and the Man." This will be her first appearance in a Pathe picture.

MARGUERITE SNOW IS SEEN FOR THE FIRST TIME WITH FRANCIS BUSHMAN IN "THE SECOND IN COMMAND."

The Two Metro Stars Are to Be Honored Metro Day at the Panama-Pacific Exposition.

METRO'S BIG DAY

Exposition Authorities Designate July 15 as "Metro Day"—Francis Bushman and Marguerite Snow to Be Honored

A signal honor awaits Francis X. Bushman on Thursday, July 15, at the Panama-Pacific Exposition. Through the activities of the Metro Pictures Corporation, releasing Quality Pictures, in which Mr. Bushman now appears, that date was officially named "Metro Day" at the World's Fair by the directors of the Exposition. The entire Exposition grounds have been turned over to the Metro officials for that day and a programme has been arranged that should make it one of the biggest features of the week.

Special gold and silver medals are to be awarded Mr. Bushman and his leading lady, Marguerite Snow. Following an afternoon luncheon, the two players will enact a short scene for a forthcoming feature on a platform in front of the Administration Building. Seating arrangements have been made here to accommodate twenty thousand people and between the visiting officials and the thousands of fans who will take advantage of this opportunity to see their favorites actually before the camera, the Exposition officials are certain that their arrangements will not be any too elaborate. The scene to be portrayed at the Exposition grounds will probably be from the first Quality Pictures release, "The Second In Command."

The recognition of Mr. Bushman and Miss Snow by the Exposition officials constitutes a surprising tribute to the advancement that motion pictures have made, when one remembers that at the most recent of other World's Fairs the screen drama was little more than the other cheap attractions of the tent show section. Some credit is also due to the energy of the Metro officials and to Sol Lesser, Metro's California distributor, for the coup in securing this recognition from the Exposition directors.

Ten years ago Francis X. Bushman was leading man with a touring stock company. He was the same handsome, dashing, hard working actor that he is today and looked down upon the motion picture actor as the star of to-day looks down upon the itinerant stock players. Approached by various producers he finally succumbed. Within three years then, Mr. Bushman forged to the fore and as principal star with the Essanay Company, was voted the popular hero of American motion picture patrons.

Mr. Bushman during his three years in stock and repertoire companies played over two hundred difficult parts and came to New York bubbling with ambition. His reception in the big town was anything but enthusiastic. As a stock player he had earned excellent salaries—but the offers he received from metropolitan producers drove him back to stock—while the offers from film manufacturers drove him—against his wishes—onto the screen. Fate was kind to Frank Bushman for the public grasped his big, wholesome, pleasant personality from the first and no influence other than personality was responsible for his great success in pictures.

Mr. Bushman, through the activity of Fred J. Balshofer became a permanent fixture on the Metro program under the brand name of "Quality Pictures Corporation" and will be seen July 26 in his first Metro release "The Second in Command."

The Quality Corporation have ambitious plans for Mr. Bushman and Miss Snow. Numerous big stage successes and popular novels have been procured, including "Richard Carvel," Otis Skinner's late success "The Silent Voice," "Remington's Choice" and other big pieces.

Following the events at the Panama-Pacific grounds, the officials of the Exposition will be guests of Mr. Bushman, Miss Snow, Fred J. Balshofer and the Quality Players at a banquet to be given at Hotel St. Francis, San Francisco. The Metro home office is sending Harry Reichenbach to the convention with an assortment of highly attractive souvenirs—a bundle of energy and other Metro stars to participate in "Metro Day" at the fair.

Official Convention Programme

Tuesday, July 13

10 A.M., formal opening of convention. Addresses of welcome by Governor Johnson, of California, and Mayor Rolph, of San Francisco, followed by address of National President Pearce. Appointment of committees. Adjournment at 12.30.

2 P.M., assemble in exposition salon to view exhibits and feature pictures. The various committees will meet in committee rooms at the same hour.

8 P.M. to 11 P.M., special programme in exposition salon.

Wednesday, July 14

10 A.M., business session in Convention Hall, including address by W. W. Hodkinson, President Paramount Pictures Corporation.

2 P.M. to 4 P.M., special exercises, exposition salon.

4 P.M. to 6.30 P.M., sightseeing trip.

8 P.M., special entertainment exposition salon, including exhibition fancy dancing by well-known picture players.

Thursday, July 15

10 A.M., business session, address by D. W. Griffith. Subject, "The Rise and Fall of Free Speech and Personal Liberty in America." The National officers for the ensuing year will be elected at this session.

1.30 P.M., assemble at Auditorium for visit to the Panama-Pacific International Exposition. This is official Motion Picture Day at the Exposition, and a special programme has been arranged. The entire afternoon and evening will be spent at the Exposition. Art Smith, aviator, will ascend at night and write the word "movie" with a trail of fire in the sky.

Friday, July 16

10 A.M., business session, including addresses by P. A. Powers and Colonel W. N. Selig.

1 P.M., automobile parade of screen favorites who will participate in the grand ball that night, followed by luncheon at the Portola-Louvre.

3 P.M., reception of picture players in exposition salon.

9 P.M., grand ball. Presence of forty of the most prominent picture players from the Pacific Coast studios has been arranged for this affair. A band of fifty pieces will furnish the music. Governor Johnson and Mayor Rolph will lead the grand march.

Notes

The convention closes formally with the grand ball Friday night. However, Saturday, July 17, is Liberty Bell Day, and no doubt most of the visitors will want to remain for the special programme being arranged at the Panama-Pacific International Exposition on this day. The picture players will be guests of the Exhibitors' League at the exposition that day.

The Convention Committee requests visiting exhibitors to attend the business sessions and spend the afternoons and evenings in the exposition salon at all times when special features are not advertised, as ample opportunities for visiting the Panama-Pacific Exposition are afforded Thursday and Saturday. Admission tickets at special prices have been secured to all of the leading attractions on the "Joy Zone" for Thursday.

Hotel Manx and the Cliff Hotel are the official hotels. Special arrangements have been made for accommodating visiting exhibitors.

The office of the Convention Committee and local Reception Committee will be on the ground floor to the right of the main entrance to the Civic Auditorium.

If special hotel accommodations, information or service of any kind is desired, visitors should go direct to the Auditorium on arrival in San Francisco.

BALTIMORE THE NEXT

Exhibitors of Maryland City Attend Convention Determined to Capture Prize for Next Year

Baltimore exhibitors are attending the Fifth Annual Convention of the Motion Picture Exhibitors League with well laid plans to bring the next national meeting of the organization to the Maryland city. The Southern exhibitors have the full support of the Maryland branch and at a meeting held last week in Baltimore an elaborate campaign was mapped out to bring the 1916 meeting to their own front doorstep.

Two big factors favor the Maryland exhibitors in their effort to capture the big plum. One is that President Marion S. Pearce hails from Baltimore, and, since he seems certain of re-election, it is also likely that his influence will swing the big convention there. Another big point to be urged by the Baltimore men is that city's strong reputation as a convention home, built on past performances.

President Pearce, who also heads the Maryland branch, was last week re-elected to that post. The other delegates chosen at the meeting to attend the San Francisco convention follow: Thomas D. Goldberg, Philip J. Scheck, George F. Klein, Charles A. Hicks, C. F. Hablghurst, Charles C. Wasky and Joseph Brodie. The alternates are: Benjamin Cluster, Isaac Berman, William Fait, Sr., Nat B. Keen, J. T. Bangville and William Kalb. The officers elected in addition to Mr. Pearce are: William Kalb, first vice-president, Thomas J. Bohannoff, second vice-president; J. Howard Bennett, secretary; Guy L. Wonders, treasurer. Mr. Bennett was also elected national vice-president.

CLEO RIDGELY ON LONG CONTRACT

The Lasky Company has signed Cleo Ridgely, "the Continental Girl," for a long term contract, by which she becomes a permament member of the Lasky stock organization. Miss Ridgely, who will be remembered for her work with a number of prominent film companies, made her debut with Lasky in the Blanche Sweet production, "Stolen Goods." She has recently completed appearances in "The Puppet Crown," "The Fighting Hope," "The Marriage of Kitty," and "The Stolen Orchard."

"BIRTH OF A NATION" IN LONDON

Tom E. Davies has entered into arrangements with David W. Griffith for a London presentation of "The Birth of a Nation" either late in August or early in September. Mr. Davies also plans to organize a tour of the provinces with other prints of the picture following the London opening which will take place at the Alhambra, or some equally well known house. The Londoner has come to this country solely for the purpose of seeing the Griffith production and judging its suitability for English audiences.

PORTER'S RETURN HOME

Edwin Porter's Home Town Sees His Greatest Production, "The Eternal City"

Edwin Porter returned home last week—by way of the motion picture screen. "The Eternal City," which was produced by Edwin S. Porter and Hugh Ford, was last week shown in Connellsville, Pa., which boasts of being the "home town" of the Famous Players treasurer and general manager. To say that the showing was some event for Connellsville is putting it mildly. A slide thrown on the screen before the picture carried a message from Mr. Porter as follows:

"To the People of Connellsville, Pa.:

"I hope all my old friends in Connellsville will be as pleased with 'The Eternal City' as I was to learn that it is being played in my home town."

PATHE GETS "THE WEAVERS"

Pathe announces the acquisition of the picture rights to Gilbert Parker's novel, "The Weavers." This novel has never been dramatized before, though it had a tremendous sale, passing throught a number of editions. The story should make an intensely interesting picture, being full of unusual and highly dramatic situations. It deals with the adventures of a young Quaker, whose uncle is killed in an insurrection in Egypt, and whose dying request is that his nephew try to reclaim Egypt by establishing Christian standards of living. The young man by his absolute honesty rises to high power, but the intrigues of jealous native princes finally drive him back to England. His love affair with a beautiful American girl who has married an English title is woven through the story.

ZUKOR AND HODKINSON CLASH

Adolf Zukor, president of the Famous Players Film Company, and W. W. Hodkinson, president of the Paramount organization, clashed last week, that is their train schedules did, and the Paramount man, journeying to the West and Mr. Zukor, on his way to New York from Los Angeles, crossed paths in Utah. As a result of the meeting both decided to lay over in the Utah city for a day or two.

LASKY RELEASES "KINDLING"

Lasky's next release, scheduled for July 12, will present Charlotte Walker in a film adaptation of "Kindling." Among those seen in the cast with the star are, Thomas Meighan, Raymond Hatton, Mrs. McCord, Billy Elmer, Lillian Langdon, Florence Dagmar and Tom Forman.

THE "SEVEN SISTERS" WHO CAUSE ALL THE TROUBLE IN THE FAMOUS PLAYERS' FEATURE OF THAT NAME.

Mother Is Seen Chiding Marguerite Clark, Who Plays the Lead in This Production, Released by Paramount.

Have An 'Irish Day' At Your Theatre

These Photoplays

Made by Irish Players in Ireland

Under the direction of SIDNEY OLCOTT

Featuring MISS VALENTINE GRANT

The Popular Emotional Actress

An "Irish Day" with these popular **3 REEL** photoplays will make big money for you. Arrange with the Irish societies in your neighborhood to attend in a body.

These great pictures were made by Sidney Olcott for The Lubin Mfg. Co. amid the hills and dales of the beauteous west coast of Ireland and were completed under great difficulties after the outbreak of the present war.

"All for Old Ireland" 3 Reels

or The Days of '98

Released Wednesday, July 14

"Robert Emmet" 3 Reels

An Incident in the Life of the Great Patriot

Released Wednesday, August 11

"Irish In America" 4 Reels

Release Date Announced Later

Released through the General Film Company

LUBIN Philadelphia.

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (*Special*).—Phillips Smalley, Lois Weber, together with an entire producing company, left Universal City this week for Chicago, where they are to stage an eight-reel production featuring Anna Pavlowa. Douglass Gerrard has been cast for the role opposite the dancer, with Rupert Julian, Edna Maison, Betty Shade and Jack Holt playing the principals. "The Dumb Girl of Portici" is the title of the story.

Having received an invitation from David Horsley to visit his new studio, I found that the construction work was rapidly nearing completion. The big stage upon which it is contemplated six companies will soon be at work, and the dressing rooms containing hot and cold water and steam heat, are practically finished.

Mr. M. Cohn, Director of Publicity, conducted me around the big plant, explaining the many interesting features, but space will only permit saying that ground is being broken to allow for the erection of forests, deserts and other spots where pictures will be taken showing the animals in their native lairs.

J. Warren Kerrigan has entirely recovered from his recent operation. Mr. Kerrigan is receiving letters from all over the country congratulating him on his speedy recovery. Even the mail man at Lake Tahoe, who has been working overtime since Jack arrived, has only a kind word for him.

Harry Carey, the former Biograph leading man, who was engaged by the Universal Company for a special five-reel feature story, to be known as "Just Jim," will probably become a regular member of the Big U forces. If such proves to be the case, the company has secured a valuable man, for Mr. Carey is not only an actor but an author and producer as well, having written and produced "Montana," "The Cheyenne Harry Series" (which, rumor has it, he is to put on for the Universal Company), "McVay of the South Sea Islands," and other well-known stories. His work in "The Master Cracksman" created favorable comment throughout the country.

Blanche Sweet is in receipt of a letter signed by several girls, asking if she would kindly settle an argument as to which was her favorite color. We understand she responded in one word, "plaid." We didn't think it of you, Blanche.

Ada Gleason, formerly with the Selig Company, has joined the ranks of the Universal players at Universal City, where she is working opposite Murdock MacQuarrie in his Big U productions.

Marvell Spencer, the little ingenue with the Eclair company, has been offered a big salary by the Cole Automobile people if she will play the lead in a special two-reel production featuring the Cole car and herself. Miss Spencer is considering the matter. Is it to be an auto or a regular Cole car, Tiny?

Pedro de Cordoba, one of the best known of America's young actors, has arrived in Los Angeles to join the cast in support of Geraldine Farrar, who is to do three pictures for the Lasky Company. Mr. de Cordoba has just finished his season as leading man with Margaret Anglin in "Beverly's Balance."

Marie Tempest, has arrived on the Pacific Coast, where she is making ready to enter into the work of appearing before the camera in the production of a four-reel Nestor comedy feature, entitled "Mrs. Plum's Pudding." The production will be directed by Al E. Christie.

We understand that Jackie Saunders, the little Balboa leading lady, has slipped away to San Francisco without telling us anything about it. What's the idea, Jackie? We are not investigating.

W. Carey Wonderly, the well-known magazine writer, is the author of the one-reel Reliance sea coast drama, "The Lie," which marks the initial appearance of Adoni Fovieri in Mutual films.

Harvey Gates, of the Universal's western scenario staff, is congratulating himself and is being congratulated by others upon the safe arrival at his house of an eight and one-half pound boy.

James Neill and Wallace Reid will both be seen in the support of Geraldine Farrar. Mr. Reid resigned as leading man with the Mutual Company to join the Lasky Company in the same capacity.

The officials at Universal City are anxiously awaiting the arrival of Nat C. Goodwin, who is soon to start work at the Universal western studios in the stellar role, "Business is Business." F. McGrew Willis, of the scenario staff, has completed the scenario adaptation and everything is ready for the start upon the arrival of Mr. Goodwin. Otis Turner, at present directing the work of Hobart Bosworth, will act as director of the stage favorite.

Every Sunday crowds of people can be seen on their way out to the big Selig Zoo at East Lake Park. It appears to be almost as popular as going out to the "beach."

Fannie Ward, who has just recently closed her New York season in "Madame President," arrived at the Lasky studio to appear in "The Marriage of Kitty," with fourteen trunks and much excess baggage. Some publicity, Mac. Of course, we don't doubt you or the lady, but why pick on Miss Farrar and say she arrived with thirty-nine? However, now that you have announced that her first picture will be "Carmen," we will let you get across this time.

Frank Darien, who made his initial appearance in the Komic subject, "Beppo, the Barber," is a native of the South and spent his childhood days in New Orleans. He is very much in harmony with the hot afternoons in California. Says it puts him in mind of "The French Market" during the summer months. How about the famous fizzes, Frank?

Having played an aged revolutionary soldier for some weeks in the multiple-reel Reliance war drama, "The Martyrs of the Alamo," Augustus Carney does not seem to feel at home when not attired in the ancient in appearance costume and his sawed-off gun in his hand.

Ford, Fatty, Mabel and Macks, please write.

The Kerrigan Victor Company is busy on the production of their first picture to be taken at the recently established studios on the shore of Lake Tahoe, "Klint of the Tree Country" being the title. It was written by Ben Cohn, who accompanied the party as a special scenario writer and offers an excellent vehicle for the talents of J. Warren Kerrigan, who appears in the title role.

Thomas Ricketts, one of the directors of the American Company, at Santa Barbara, with his wife, was the guest of Mr. and Mrs. David Horsley recently.

(*Continued on page 41.*)

THE BRILLIANT COAST SUN WAS AT ITS BEST WHILE BOSWORTH-MOROSCO WAS STAGING "THE RUG MAKER'S DAUGHTER," WHICH WILL MARK MAUDE ALLAN'S DEBUT ON THE SCREEN, RELEASED BY PARAMOUNT.

"The Blindness of Virtue" Sounds Note of Warning To Girls and Mothers

Every girl in love will be eager to see "The Blindness of Virtue."

Every mother who has the welfare of her daughter at heart should see this great Essanay photoplay.

It sounds a note of warning that checks the girl about to take the step that leads to the path of tears.

It tears away the blinders of ignorance from her eyes and sheds the light of clear vision on the path that leads to a glorious womanhood and motherhood.

Cosmo Hamilton's masterpiece is presented in a setting that is wholesome, pure and sweet, and as intensely interesting as it is instructive.

Edna Mayo, as Effie, the curate's daughter, brings out all the charm of joyous girlhood and awakening womanhood with a beauty and interest that is a delight to all.

Bryant Washburn, as her sweetheart, portrays the role with a strength and clear understanding of the character, that grips every one with its intensity.

It is a photoplay that will appeal to all. It is intensely entertaining; its scenic beauty is unsurpassed and its great moral lesson is good for all to know.

This six act feature is being booked through all the branch offices of the V. L. S. E., Inc.

Henry B. Walthall

will be seen in his first

ESSANAY

production

"TEMPER"

In 3 acts

Released July 13 through
the General Film Co.

A wonderful emotional drama which gives play to all his great genius in interpreting the human passions of love, grief and hate.

Mr. Walthall will appear in Essanay's regular program released through the General Film Co. and its great multiple act features released through the V. L. S. E., Inc.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle St., Chicago, Ill.

LUBIN
LIBERTY BELL Features

"LIBERTY BELL"

is the name we have chosen to identify those Lubin photoplays of unusually high quality (of 4 reels or more) with famous theatrical stars in the leading roles, to be released through the V. L. S. E., Inc.

We are now offering

"THE EAGLE'S NEST"

featuring Edwin Arden and Romaine Fielding. A thrilling photoplay of Western life made in the famous "Garden of the Gods" country, in the Colorado Rockies. (6 parts.)

"THE COLLEGE WIDOW"

George Ade's famous Comedy
featuring Ethel Clayton and George Soule Spencer.

"THE SPORTING DUCHESS"

from the famous play of the same name featuring Rose Coghlan and Ethel Clayton.

In preparation

"THE DISTRICT ATTORNEY"

from the famous play of the same name by Charles Klein, featuring Dorothy Bernard and George Soule Spencer.

"THE VALLEY OF LOST HOPE"

by Shannon Fife, showing the most spectacular railroad wreck ever worked up. Featuring Romaine Fielding.

"THE CLIMBERS"

from the famous play of the same name by Clyde Fitch, featuring Gladys Hanson and George Soule Spencer.

Booked Direct

LUBIN-V.L.S.E.
1600 Broadway, New York

FEATURE FILMS OF THE WEEK

Victor Moore Again a Triumph on the Screen—"Chimmie Fadden" His Latest Vehicle—Metro's "Greater Love Hath No Man"—Burr McIntosh Makes His Screen Debut as "Colonel Carter"—"The War o' Dreams"

EDNA MAYO AND BRYANT WASHBURN IN "THE BLINDNESS OF VIRTUE."
The Essanay Six-Part Adaptation of the Play Is Released July 16 on the V-L-S-E Programme.

"CHIMMIE FADDEN"

A Four-Reel Lasky Picturization Based on the Book and Play, by E. W. Townsend. Directed by Cecil B. DeMille and Released on the Paramount Programme June 28.

Chimmie Fadden ..... Victor Moore
Larry, his brother ..... Raymond Hatton
Their Mother, Mrs. Fadden.
Mrs. Lewis McCord
Van Cortlandt, a millionaire ..... Ernest Joy
Fanny, his daughter ..... Anita King
Hortense, the French maid ..... Camille Astor
Antoine, the butler-thief ..... Tom Forman
Perkins, the butler ..... Harry De Roy

Made into a play and now turned on the screen is the welcome fate of the character that E. W. Townsend made famous and that will serve to amuse thousands for the third time. "Chimmie Fadden," as the film registers it, differs in no great measure from the play. A character here and there might have shifted the cherished notion of what this or that character was, but the feeling of the play was preserved almost intact. It starts with comedy about the person of the Bowery tough, and drives this well into the second reel. Just how much an audience can laugh at a picture was not proven, however, because long before this audience tired the picture had changed to sentiment, with a false arrest and a love story to properly end it. One thing this picture would seem to prove, though, which is that slap-stick is nearing the termination of its present vogue. Victor Moore got more laughter in avoiding what the best of slap-stick artists do than he could in any other way have obtained.

Of course to those who have seen Victor Moore in the tough characters which have popularized him we need not say that he "got" the audience and kept them. Rarely have we heard more enjoyment than the other night at a *Strand* performance. The audience literally howled itself hoarse, not only at Mr. Moore, but at the slangy inserts. His shirt was good for a laugh every time he removed his coat; his hat was another source of unceasing merriment. You probably know the tough kid in dress clothes, with his conceited assurance that all is well. At the same time he succeeds in bringing out the underlying kindliness of a character that has remained unseared in spite of his surroundings.

The meeting of Bowery tough and millionaire's daughter is accomplished through the settlement house which, as far as this play is concerned, must therefore be conceded as accomplishing at least this much good. The fine lady who sends her footman to carry medicines and toys to the sick children is greeted rather indifferently by the children, who are unable to appreciate her great kindness. In the meantime we see glimpses of Chimmie, who lives with his mother and no-good brother and whose almost every move at this time is sure of a solid laugh. Then he meets the lady, who is of slight service in getting him out of a police station without registry on the desk official's blotter. Thereafter he is hers to do with, and as her father objects to her visits, she decides to bring the people to her house by making Chimmie the footman in place of the much-abused ex-personage whose gifts were received with contempt.

His arrival at the millionaire's household is the signal, if that is possible, for more laughter than ever. His every move, whether in learning his duties, in serving the meal in place of the hopelessly drunk butler, are about as politely comical scenes as we are allowed to witness in a long spell of dry film. Then comes the drama with the inroad of his brother and the French valet in conjunction and their ingress to steal the family silverware. The attempt of Chimmie to save his brother's name, the silverware, and his own identity leads to his being thrust into prison. His mother prevails upon the brother to confess, when she gets an inkling of the truth, Chimmie is taken back to undertake the work of footman, and he is also allowed to steal a French maid kiss which he has been working up to since the moment he stepped into the house.

As a very correct lesson to servants in what not to do this offering is a complete encyclopedia. It is also a liberal lesson in what is true about what the producers like to call the slums. The life in the Irish-American colony of any big city has never, as far as we can recollect, been better reproduced.

Contrast in characters leaves a tremendous amount of possibility for diversified action. In this respect the work of Tom Forman in a French role, Raymond Hatton as the tough brother, and a consistently good cast besides stood out in great prominence.
F.

"GREATER LOVE HATH NO MAN"

Five-Part Metro Release Picturized by Herbert Blache for the Popular Plays and Players Company from the Book by Frank L. Packard.

Varge, the adopted son ..... Emmett Corrigan
Harold, his foster-brother ..... Crawford Kent
Dr. Merton, his foster-father .. Thomas Curran
Mrs. Merton ..... Mabel Wright
Warden Rand ..... William Morse
Janet, his daughter ..... Mary Martin

"Than that he shall give his life for his friends," the completion of the caption, points the way this picture will run after the foster-son has imagined himself left a foundling, brought up at the convent, and adopted by his present parents. In fact we are jumped directly into the scene in which the real son admits the accidental murder of his father and his begging the foster-brother, who owes everything to his parents, as he is at pains to point out, to assume the crime.

Director Blache is quite at ease in any script that allows of the sensational and he has accomplished this goal by skipping lightly over the trial and the manufacture of a chain of evidence that would convict the innocent man to the entry to prison. Here real cells, a real prison and selected scenes that the light would allow to be reproduced speak for great care with this part of the production. So real are some of the scenes that no audience will have to be told of their sincerity. These, with cleverly constructed studio sets, serve to show the convicts in an attempt to escape an attempt in which our calm convict, of course, will not join and for which refusal he is made a "trusty."

Outside he becomes the caretaker of the warden's garden and when Director Blache can have a nice big house burn to the ground in a most spectacular blaze, it furnishes the opportunity for the convict who rescues the girl from the realistically burning house. His love awakened by this act, he decides to escape rather than allow this feeling to get the best of him. His freedom leads him to a vessel on which he ships. Now comes Herbert Blache's third big opportunity, which he is not slow to grasp. A storm at sea, and a lightning bolt are the end of the ship, which explodes and sinks as though with dynamite laden. The rescue of the survivor is accomplished by a sure-enough life-saving crew which rows through calmed waters to where the hero but a moment before was tempest tossed.

Back to prison now goes Varge, giving himself up rather than accede to the girl's proposal that they elope. And now comes the permission to visit his dying foster-mother, after which there seems no reason why he should longer conceal his innocence, but the real murderer obviates further trouble by tumbling down some stone steps and dying.

The story is a strong one as it has been here produced, with action the keynote. It is well arranged and serves to carry the meaning, by at times voluminous inserts, well in hand.

Emmett Corrigan makes the most of his well-restrained part, and makes an entirely satisfactory figure on the screen. The remainder of the cast worked well in helping the director to preserve the atmosphere of the picture.
F.

"COLONEL CARTER OF CARTERSVILLE"

Five-Reel Production by the McIntosh Film Corporation, Staged Under the Direction of Howard Hansell, and Released by World Film. From the Story by F. Hopkinson Smith.

Colonel Carter ..... Burr McIntosh
Nancy, his daughter ..... Lily Cahill
Laura, her daughter ..... Katherine La Salle
Robert Gill, her husband ..... Richard Neill
Tom Klutchem ..... Charles F. Emerson

The necessity of making screen drama out of "Colonel Carter" would seem to be responsible for the incorporation of much in this production that will probably surprise those who remember the F. Hopkinson Smith book. His privilege of showing the antecedent action has caused the producer to go far back into the lives of his characters and weave what is practically a new story, with the Colonel Carter of the printed page but an insignificant last reel or so. But whatever disagreement there may be on the point of the merit of the adaptation, there can be but one opinion as to the character study contributed by Burr McIntosh in the title-role. We can hope to see no more finely drawn study of the Southern gentleman on the screen than the picture presented by Mr. McIntosh.

The story, as it found its way to the pictures, begins in the antebellum days, and we are amused by darky antics, rides in the country, and such other diversions as a gentile Southern slave-holding aristocracy would indulge in. One of the rides gives the young couple time for a hasty elopement. The discovery of the man's drinking proclivities and the violent objections of her father leads the girl to tell her husband he is no longer wanted. He shoots himself; she apparently dies later.

The years that elapse permit the growth of her baby daughter, and the coming of poverty to the old colonel. The latter journeys North to interest capitalists in the financing of a railroad to develop his lands in the South. There is an interesting period when his Southern ideas of courtesy and due are rudely jarred by the practices of the North. But the discovery of coal on his lands brings all to a happy conclusion and seals the romance of his granddaughter and the young lieutenant whom she met during the course of the Civil War.

The work of Lily Cahill, Katherine La Salle, Richard Neill, and Charles F. Emerson, in addition to that of Burr McIntosh, which we have already described, was acceptable from every angle.

"THE WAR O' DREAMS"

A Three-Part Drama Written by W. E. Wing and Featuring Bessie Eyton and Edwin Wallock. Produced by the Selig Polyscope Company Under the Direction of E. A. Martin, for Release July 1.

Arthur Ensign ..... Edwin Wallock
Mrs. Ensign ..... Lillian Hayward
Bessie, their daughter ..... Bessie Eyton
Lieutenant Leighton ..... A. D. Blake

The "War O' Dreams" is a thoroughly good picture based on a big idea and handled in a thoroughly competent and convincing manner. It is seldom that there is such a close relationship between author and director as is evident in this picture. The author wrote a good story and the director developed it in a manner that left little to be desired, with the possible exception that he could have made the foreign spies act like real men instead of wooden marionettes. In their attempts to be villainous they became ludicrously absurd. Otherwise the acting was in conformity with the general high order of merit evident in every detail of the production.

Another discrepancy is that tests made by officials of the war department of the United States Government are not made out in the open country, but on a government reservation safe from intruding eyes.

The story deals with an aged inventor who after many years of work has discovered a new explosive of enormous force that can be ignited by ether waves. He submits this to the war department and has it accepted after tests, but before receiving his remuneration dreams of the horrible suffering that will be caused when this new destructive force is put to its contemplated use. The dream shows an invasion of this country by an enemy and its destruction by untold thousands by means of this new force. Among the killed are his daughter and her husband and his dream is so vivid that when he awakes he destroys the formula and resolves to live in poverty rather than accept riches at such a price. A very slight love story has been introduced which adds little to the interest of the picture.
E.

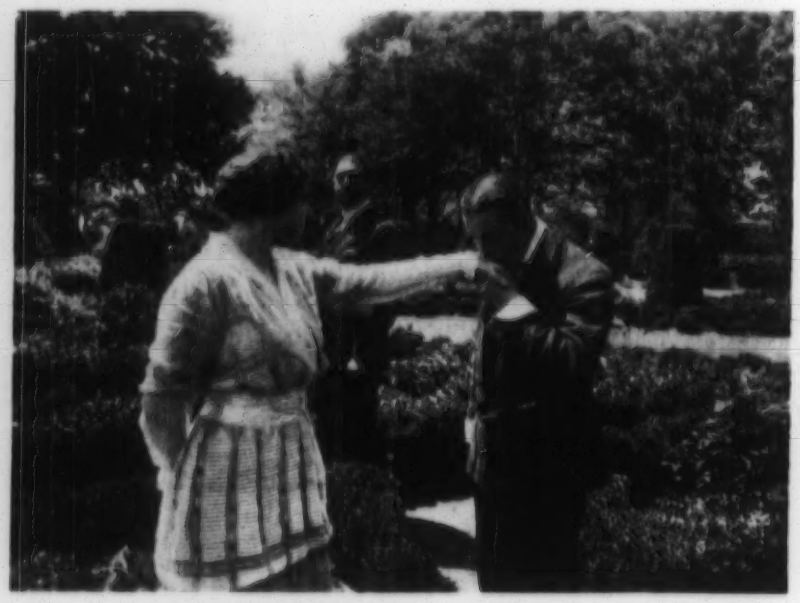
CURRENT ATTRACTIONS

VITAGRAPH.—Frank Daniels makes his return to Broadway this week at the Vitagraph Company's playhouse in the five-part comedy, "Crooky," which has been so well received by the critics. Paul West wrote the story and C. Jay Williams directed the production. Charles Eldridge, Harry Morey, Edwina Robbins, Anna Laughlin and Evart Overton are others in the cast. Another chapter of "The Goddess" is found on the current Vitagraph bill.

STRAND.—A new policy is inaugurated at the Strand this week with the presentation of Metro's feature, "The Right of Way," which marks William Faversham's screen debut. John Noble produced this picture for the B. A. Rolfe Company, and Jane Grey is seen in the leading female role.

BROADWAY THEATER.—The Paramount house has a strong attraction this week in "Little Pal," since it presents Mary Pickford in an entirely new role, one that should be welcome to her countless admirers. In "Little Pal," Miss Pickford is seen as an Indian maiden, the story being of Alaskan life. The usual programme of short pictures completes the Broadway bill, with a strong musical accompaniment.

Alice Brady is the star chosen for the World Film production of "The Renegade," from the Paul Armstrong play.



KATHERINE BROWNE DECKER, CLAUDE FLEMING, AND EDWIN ARDEN IN EDWARD JOSE'S PRODUCTION OF "THE BELOVED VAGABOND," TO BE RELEASED BY PATHE.

FEATURE FILMS

"THE LIFE LINE"

Two-Part Lubin Drama by Elizabeth Carpenter. Directed by Arthur Johnson for Release June 23.

Mary Marsh, stenographer ..... Lottie Briscoe
Rolf Howard, her boss ..... Arthur Johnson
Dick Marsh, her brother ..... Leon Kelly
Tom Moran, the latter's ideal. Howard Mitchell

Nothing is more striking than a simple four-figured plot well played. In such a case it is difficult to know whether Miss Carpenter is to be credited with an exceptional script, which this certainly seems to be, or if Mr. Johnson in his directoral capacity has added so much as to make it what it is. Personally our vote goes to the latter, for we have seen a good many scripts no better than this that failed to show up as this does. Mr. Johnson's sense of proportion is immense. He senses the proper action, the arrangement of the furniture, and he does not fear to allow his action to drag or to spring it suddenly into life. It alternates with sustained purpose and vitality.

The topic is the author's, who takes the case of a stenographer who spends her time in dance halls and reading romantic novelettes. The efforts and good nature of her boss seem to avail nothing, and quite a bit of space is enjoyably utilized in picturing her purposeless achievements in the public terpsichorean places. Then her brother, to permit of his better relationship with a certain Moran, urges her closer acquaintance with him. Seeing that the girl hates him, Moran gives her brother an opportunity to steal money from him, then threatens his arrest unless the sister accede. The girl forges a check, using her employer's signature, and now Moran thinks he has the girl, also, under his power. She visits him to plead, is seized and about to be insulted when her employer, having followed the trail of notes left where he may find them, enters. He insists that the check is his own, thereby freeing the girl, whose brother has left, vowing to make good in an honest way.

Arthur Johnson and Lottie Briscoe are a capable, compelling pair in the leading parts. Howard Mitchell and Leon Kelly were both above the average in the characters of the gambler and brother. F.

"THE GODDESS"

Eighth Chapter of the Vitagraph Serial Written by Gouverneur Morris and Charles W. Goddard in Collaboration. Produced by Ralph Ince.

Celestia, the Goddess ..... Anita Stewart
Tommy, her boy ..... Earle Williams
A Strike Leader ..... Ned Finley
The Ferret ..... William Dangman
Professor Stilliter ..... Paul Scardon

Out of a big and well-known cast we have selected the above as doing work that is not only superior to that contributed by the others but far above the character work that it is possible to select in the usual day's release of pictures. It is in his choosing and carrying out of characters that Mr. Ince is making the Vitagraph serial exceptional.

This chapter finds our Goddess besieged by reporters who prevail upon her to interview a coal baron who is firmly set against the demands and encroachments of labor. A good deal of the reel is devoted to his telling, in picture form, the increasing troubles he is having with his laborers. Two of them are even then outside the door trying to present their side of the case. The interview with Celestia is satisfactory and she is persuaded to visit the coal fields and try her influence.

Much of the action is hardly pertinent to the main thread of the plot, yet it is thoroughly replete with interest and bears, moreover, on various threads of the story developed prior to this instalment. F.

"STRAWS IN THE WIND"

A Three-Part Drama Featuring Frank Mayo and Anna Walthall. Released by Pathe.

Tom Nash ..... Frank Mayo
John Nash ..... Philo McCullough
Nell Barnet ..... Anna Walthall
Nora Matthews ..... Gypsy Abbott
Mr. Barnet ..... Gordon Sackville

There is little in this three-part drama to lift it above the mediocre except possibly some good waterfront fishing scenes. The story is old and time-worn, of the old melodramatic school, and the acting, while capable, has nothing unusual about it that calls for comment. Tom and John Nash are in love with Nell Barnet, the belle of a fishing village, but she smiles on John, who in turn wrongs her. Later he runs away with Nora Matthews, the village flirt, to the city, where he falls in with a gang of thieves. For a time he is able to gratify Nora's extravagant demands, but after a short time a run of hard luck ensues, which causes her to leave him for a more affluent admirer. Nell, who cannot stand the disgrace of bearing an illegitimate child in her home village, leaves for the city, where she falls in with one of the members of John's gang and is taken to their retreat, where John discovers her. Tom in the meantime has become worried over Nell's continued absence and persuades her father to accompany him to the city to search for her. At first they are unsuccessful, but later they fall in with a member of the gang of burglars who has a grudge against John and he leads them to Nell's prison. Tom marries Nell and John is shot while escaping from a steamer which he has robbed. E.

GEORGE BEBAN

IN

"An Alien"

Film adaptation of

"THE SIGN OF THE ROSE"

Produced by THOMAS H. INCE

The New York dailies said:

EVENING MAIL:—"Caught the attention of Broadway. 'An Alien' is very much worth seeing."

EVENING WORLD:—"Makes a strong appeal."

THE JOURNAL:—"Huge success."

EVENING SUN:—"From end to end 'An Alien' is *all real*. The film story has been produced with such care and ability that it stands alongside the spoken drama as a compeller of tears and laughter."

THE HERALD:—"If there was a dry eye in the theatre it must have been a glass one."

"The play that makes dimples to catch the tears"

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WALLACE C. CLIFTON
Photoplay Author
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

"Blessings on the head of Cadmus, the Phoenicians, or whoever it was that invented books."—Quotation.

But blessings are not falling upon the heads of those who invented the books on the art of writing photoplays! It is becoming the regular thing, quite *au faite*, as it were, to dash off a text book on the art. Silas Spiffins writes a photoplay and sells it. Immediately he rushes into print, with fifty pages of "dope," informing all the other ambitious ones just how to do it. Professor Skinum, of the Bon Ton University for Suffering Photoplay Authors, condescends to give an expectant public a volume on the art of writing 'em. Said volume may or may not be sold with the correspondence "course." Miss Marie Resteasy is noted for her strong heart-interest stuff (she says so herself) and so after a while, she favors others of the writers' guild with a treatise on "Why My Scripts Are Produced As Written." Fact is, there isn't a script in the world produced exactly as written, but that makes no difference with the gentle Marie. She basks in the laudation of her own little circle and sees her name on the title page. Every day a new book is announced; every day this or that author writes from a new angle informing the others just how to do it; every day a circular arrives in the mail telling us just how superior Percival Blowhard's new book is to all the rest. The circular frequently carries the endorsements of one or more "correspondence school professors," of saffron-hued reputations—but why continue further? List while we murmur a secret into your shell-like ear: There are about five textbooks on the market worth a tinker's darn. The others are worthless. You're welcome!

* * * *

Just Learning to Think.

"We are just learning to think in photoplay," asserts Mrs. Jessie S. Hawthorne. She is right. There is not enough thinking—real thinking! When more time is given to mental effort and thought and less to superficialities, the art of writing photoplays will materially advance. Mrs. Hawthorne mentions that in a New York newspaper she noticed this ad: "Wanted—A collaborator, by a young playwright. The play is already finished; the collaborator to furnish board and lodging until the play is produced." Many are seeking this sort of collaboration. "While I am so young a scenario writer," says Mrs. Hawthorne, "none of my comrades have grown old at a business that has developed within the last ten years and is yet young. It is only recently that we have gone back to the primitive method of using pictures as a means of expression—taking with us the developments of science—we will soon have the whole world on the screen. We are all just learning to think in pictures. Those who have been quick to grasp the opportunities of the new industry are profiting thereby. We are all anxious to learn this new means of expression and looking for some one to guide us along this new road. One teacher, with a well-known guarantee, claims to have ten thousand pupils, all expecting personal attention from a man who knows the game. Ten thousand pupils who pay $25 for a few printed booklets will perhaps make another millionaire before we learn that photoplay writing is a matter of perseverance and common sense, mixed with a bit of genius, which may after all be a gift from the gods as a reward for perseverance. Then we must learn that the thing the public wants is the very best we can put into the melting pot."

* * * *

"Wanted—Polite Comedies."

S. A. Van Petten, who has been quite successful in the writing of straight comedy for the screen, recently made some observations at a meeting of the Chicago Photodrama Club, stating that in his judgment the three chief requisites of a successful polite comedy are: Novel situation, with, if possible, an unexpected ending. Lively and humorous action from start to finish. Absolutely no padding. He emphasized the necessity not only of studying the synopsis of every play released, and of seeing as many comedies as possible, but also of keeping posted on the comedians connected with the various companies, and the requirements. He also endeavors to study the likes and the dislikes of the motion picture patrons. "The beginner," says Mr. Van Petten, "usually has the idea that it is easy to write polite comedy. No greater mistake can be made. There is more work involved in properly developing and writing a single-reel straight comedy than in writing an ordinary two-reel drama. The obtaining of a novel idea is but a small part of the task. This 'plot germ' must be turned and twisted for days and weeks, or perhaps months, until the best possible development is obtained; after which lively and humorous action that is relevant to the story must be worked up. Sub-titles and inserts must be painstakingly studied out to explain and accentuate the comedy situations."

* * * *

Writing the Action.

"When it comes to writing the action," continues Mr. Van Petten, "I continuously have the director in mind and put in everything that I think will assist him. This means a full, detailed script, but I think that the comedy directors appreciate it.

A THRILLING MOMENT IN EDISON'S FORTHCOMING THREE-REEL FEATURE, "HER VOCATION."

Sally Crute and Augustus Phillips Are Featured in This General Film July Release.

With the synopsis, I change the viewpoint, and putting myself in the editor's place, I endeavor to make the synopsis so clear, simple and concise that it not only can be understood, but *must* be understood. And yet, every so often, we meet a beginner who says: 'I dashed off three comedies the other evening'—and complains bitterly because they did not sell. Comedy writing is certainly no snap. But I enjoy it immensely, and am never so happy as when I am extricating my brain 'Billys' and 'Bettys' from some entangling predicament." Mr. Van Petten is perfectly correct. Comedy is the most difficult of all forms of dramatic composition. Beware the script that reads comically, for ten to one it will not act comically. Comedy is a scarce article; good comedy brings the highest market prices. Our readers will be pleased to hear the experiences of other writers of comedy. Come in, the water's just fine.

* * * *

As to Locations.

Here is a little intimation written by Clarence J. Caine, for the *Picturepiay Weekly*, that is of value to the beginner. "Sets are, as the name suggests, interior settings in the studio, while locations are backgrounds in the open, against which the scenes are taken. It is important that a scenario writer should learn to distinguish between them, and should be careful never to confuse them in his scripts. Sets are restricted to a limited number per reel, varying according to a company's policy; while locations are easy to secure and a limit is seldom placed on them. In sets, almost anything can be secured from the cellar of a tenement house to the palatial walls of the Vatican, if the company decides to spend the money. In locations, however, the director depends on natural backgrounds, and a tree overhanging a brook, or some such scenery, may not be secured near the studio. It is well, therefore, to bear in mind the fact that interior sets must be used judiciously, because of their cost, while locations must be of a general variety, and not call for special scenery. There are exceptions to both these rules, of course, even for the free lance. If a narrow winding trail plays an important part in the plot of the story, the author must gamble his chances of sale on the chance that such a location can be found; while if an expensive set is expected to furnish the 'selling punch' for the film, he must also gamble on the chance that the company is willing to spend money enough to 'rig up' such an interior. To the free lance just beginning to fight his way to the top, we think it is best to say: 'Be moderate.' This applies to both interior sets and exterior locations, for the easier your script is to produce, the more opportunity it has of being accepted." And we might add, that airships, steamships, trains of cars, and regiments of soldiers, while used in extensively discussed pro and con in Filmland. Opposite sides of this question have been taken by authorities of more or less prominence. We think the argumentation a much ado about nothing. The author of any excellent work is invariably worthy of his hire, for such labor brings its own reward in more than one detail. The prices paid for photoplays are higher now than they have ever been. Deserving authors are not complaining. Three years ago, a ten-dollar note was frequently handed over for a photpolay plot. Where is the author, real or near, in this day and age willing to accept ten dollars for his manuscript? No longer are complaints received by the dependable film manufacturers anent prices paid for photoplay manuscripts. The authors appreciate that value received will be given—they *must* appreciate this fact, for the best writers are turning their undivided attention to the photo-playwrights' field and the pioneers are continuing to labor in the vineyard. An occasional crusade for better things is refreshing, but constant fault finding and muck raking grows wearisome!

* * * *

The Artistic Temperament.

"It has its uses, the Artistic Temperament," according to *The Writer's Magazine*, "but one of these should not be the selfish monopolizing of the best corners of the house, the suppressing of the individuality of members of the family because their manners and modes jar upon one, nor should it be used as an excuse for laziness and indifference of the commonplace things of life." Very good, indeed, but there are other actions atiributed to Artistic Temperament, that should instead be attributed to narrow mindedness, petty animosity or the spirit of envy. There is too blamed much Artistic Temperament in the ranks of photoplay authors, real and near. More hard work, a closer attention to one's own business and less of this "Artistic Temperament," so-called, is devoutly to be wished. When the Photoplay Author, dazzled by transitory success, either damns with faint praise or surreptitiously scores the work of others—this is not "artistic temperament"; many authors and actors cut didoes in Filmland and their foolish capers or downright littleness is charitably attributed to "Artistic Temperament." We feel like driving a wire nail in the business end of a bedslat and giving this "Artistic Temperament" business a vigorous lambasting. Pay attention to your work; strive to improve; congratulate the other fellow, avoid the back-biters, and forget this chatter about "Artistic Temperament!"

* * * *

Worthy of His Hire?

"Is the author of photoplays worthy of his hire?" is a question that has been ex-

Plots by Suggestion.

Along comes a letter or two, nearly every day, asking us if it is really wrong to write a photoplay on an idea "suggested" by such-and-such a poem, book, or play. To the beginner, this advice: Avoid the suggestion! Experience writers can frequently read a book or a story or see a play, and some twist or turn in action or dialogue will suggest an entirely new idea to them. On the other hand, the beginner is very apt to unconsciously adopt the entire plot germ of that story, book, or play and in so doing may be treading on dangerous ground. We know one professional writer who read the advertisement of a newspaper play announced for the theater in his home town. That advertisement in the theatrical columns suggested to him an entirely new idea. He developed it and the picture play that resulted was sold and became very popular. The author in question, seized with his idea, refused to attend the play advertised. He informed us later that having an inspiration, he feared that in seeing the play he would unconsciously absorb some of the plot or action. The author, remember, is one of years of experience. To the near authors we would earnestly advise strict originality and an avoidance of "suggestions" from copyrighted books, plays or films. It might be a good idea for the organizations of photoplay authors to act upon the problem of plot thieving. Action to black-list known thieves would soon put a stop to those writers who endeavor to market the originality of others, and in so doing cast reflections upon the trustworthy photoplay authors.

* * * *

Play Brokers.

Play brokers are finally being classified in Photoplayland. They could be designated as the good, the bad, and the indifferent. The good play brokers represent a number of reputable authors, prepare synopses of these authors' works in an attractive and easily read form, and submit them to photoplay editors with return postage. A clear outline of copyright regulations concerning the book or play in hand, the price wished for, etc., are "stated in the first letter." Fine! The indifferent play broker sends in half a hundred old novels to the photoplay editor. They are generally shipped C. O. D. The name of the broker is rubber-stamped in red ink on the title page of each novel. The long-suffering editor is obliged to wade through hundreds of pages of type to find the action and the plot. Then if the plot and action appeal there is interminable correspondence before business can be satisfactorily transacted. The bad play broker sends along the stuff and then requests immediate decision by wire, for "Claudious Montmorency," the well-known author, has just received a flattering offer from the Hot Waffle Filium Company for the very self-same story. Generally "act quickly" ends the telegram. As previously stated, the photoplay broker is being rapidly classified in every film editorial department. Their efforts were formerly confined to the spoken drama which they have abandoned for pastures new. It may be added that the good photoplay broker has his or her necessary niche at that!

LICENSED FILMS

Dud Resolves Not to Smoke (Essanay, June 30).—An animated cartoon that is not very funny. Dud, a small boy, steals his father's pipe, and smokes it with the usual results. On the same reel with The New Hermit Trail of the Grand Canyon of the Colorado. E.

The New Hermit Trail of the Grand Canyon of the Colorado (Essanay, June 30).—A Western scenic showing the marvelous beauties of the wonderful gorge caused by years of erosion of the Colorado River. Good photography and beautiful mountainous scenery. On the same reel with Dud Resolves Not to Smoke. E.

The Mystery of Dead Man's Isle (Selig, June 30).—Dead Man's Isle was not possessed of any great mystery, merely a band of counterfeiters using its deserted fastnesses for a headquarters. The picture, though not very interesting, contained some good photography, and was remarkable for the fact that it did not end with the usual lover's clutch and the long fervent soul stirring kiss, for at the final moment, in the fight between the counterfeiters and the Secret Service men, just as the girl was about to make good her escape, she was hit by a stray shot, and killed. E.

The Spook Raisers (Kalem, July 20).—Ham and Bud get in some pretty funny moments in this one-reel presentment, in which, having learned the trade of spiritualists, they go in for themselves. Of course, there is plenty of material in a bony skeleton, in the various disguises of the spirits, and in the way things may not go altogether right for those successful fun-makers. We venture to predict a hall full of heart laughter for this one-reel farce-comedy. F.

His Fatal Shot (Biograph, June 28).—Some good photography is shown in this single-reel drama, featuring Ivan Christy, Herbert Barrington, Frank Bates, and Mary Malatesta, in which the hero is nearly convicted of murder on circumstantial evidence. Because he is unsuccessful in winning the girl he loves, a man commits suicide by shooting himself with a shotgun. At the moment his gun goes off one of his friends, shooting in the woods, also fires, supposedly at some game, the two shots being simultaneous. The friend out hunting is seen by a third party, and, as a friend of the suicide has taken his gun away in panic, the hunter is accused of murder. Later explanations follow, and the picture closes. E.

Hearst-Selig News Pictorial, No. 51 (June 28).—Interesting and well-photographed news events of the week, including laying the keel of a new transport at the League Island Navy Yard, Philadelphia; the departure of the Leland Stanford crew for Poughkeepsie; crusade against dishonest scales, New York city; carnival of the Hawaiian delegation at the Panama-Pacific Exposition; Summer costumes designed by Lucille, Lady Duff Gordon; the blowing up of an obstruction to navigation in Lake Michigan; Italian troops guarding the Austrian Embassy at Rome; flood of the Missouri and Kaw rivers at Kansas City; meeting of the League advocating World Peace; dreadnoughts leaving New York Navy Yard for their annual speed trials. E.

Trapped (Essanay, June 28).—John Thorn and J. R. Hope are featured in this fairly interesting single-reel drama, in which a criminal after murdering a man, calls on a supposed friend for aid in concealing the crime. The friend deceives him until he gets him effectually trapped, and then calls in the police. E.

Billy, the Bear Tamer (Vitagraph, July 15).—The ludicrous condition in which the forbidden lover of the girl dons a bear skin, and, by frightening her family, out for hunting purposes, wins the girl, is the subject of this one-reeler, funny in parts, that Lee Beggs has made from Edward J. Montague's manuscript. Billy Quirk, Constance Talmadge, Albert Roccardi, Edwina Robbins, and Phil Sanford are the principals. Most of the laughter comes in while the human bear is performing his frightening tactics. F.

Welcome to Bohemia (Vitagraph, July 16).—By far the best that Wally Van has done with a picture in a long time is this one thousand foot light and unassuming comedy in which a couple secretly married, are welcomed home by his friends, who are all Bohemians of the most approved picture style. The men make up as women, the women as men, and her husband mistakes his new arriving mother-in-law for an opera star, and the reverse. While the situations led to occasional bursts of hilarity, the work of Donald MacBride, a young Vitagraph comedian, got most of the personal appreciation. L. Case Russell is the author, and Cissy Fitz-Gerald, Edwina Robbins, Nitra Fraser, Albert Roccardi were among the principals. F.

The Honeymoon Pact (Vitagraph, July 1).—Lillian Walker and Evart Overton are suited to a nicety in this one-reel comedy-drama, for lack of a better name. In this each agrees never to invite a friend to the house, but after the joys of exclusive company begin to vanish, each invites a friend in disguise, and this fake maid and chauffeur lighted matters in the newlywed household by eloping. The most is made of this subject which Wilfrid North directed and Anne Maxwell wrote. F.

Mr. Jarr and Gertrude's Beaux (Vitagraph, July 12.—The ups and downs of a picture series finds this installment almost, if not at, the heights attained in the series. It is undeniably funny. It concerns the Jarr servant, who promises to go on the excursion steamer with each of three admirers while she actually does go with a policeman, who has been assigned to the trip. Willie Jarr coats the bench on which the three are to wait with glue, so that they are glad to escape in a covering of newspapers. Just as the proof of a pudding is in the eating, the success of this comedy is undeniable after the reception which a Vitagraph Theater audience gave it. Harry Davenport continues as the producer. F.

Her Choice (Lubin, June 29).—Albert O. Price is the author of this single-reel comedy, which has a good idea for a foundation, but which was not worked out in a manner to bring out the humor to the highest degree. It has to do with the many suitors for a young girl's hand and the manner she chose to obtain the man of her choice. Her father wanted her to marry a French count, her mother an English nobleman, while her affections were centered on an American. She wrote notes to the Frenchman and the Englishman, telling them to meet her at a certain spot dressed in women's clothes, and not to speak a word, with the result that they eloped with each other while she eloped with the young American. E.

On the Border (Selig, June 29).—Some good photography goes to make up this single-reel drama of life on the border line between the United States and Canada. The story, dealing with opium smuggling, is poorly worked out. It is doubtful if a smuggler, in an automobile, pursued by a revenue officer on horseback would abandon his car merely on account of a punctured tire. In the end the smugglers are caught, and the slight love story which has been introduced ends happily. E.

The Girl on the Engine (Kalem, July 24).—The usual "Hazards of Helen" material, meaning, of course, as good as it has ever been done in pictures, with E. W. Matlack at the scenario throttle. Personally, we learn something from every episode of this really marvelous series, something that is new about the way that railroad systems are run in America, and in this particular installment how new right-of-ways were laid when the West was poorly developed. It shows how the construction gang of the encroaching road tried to force its tracks across the existing rails, how they kidnapped the men detailed to guard the property, and how the brave telegraph girl by several ingenious and dangerous inventions brought help on the special train. Nor need we add that the picture has its usual share of thrills. It is in every way a typical Helen Holmes's "Hazards of Helen" offering, which to our mind denotes the best there is. F.

INDEPENDENT FILMS

Laughing Gas (Pathe).—A pair that resemble somewhat the famous Weber and Fields, in which they decide to buy out a dentist's place of business, and having installed themselves make the most, of course, out of the victims that come. As such things go, it is very funny. F.

Andalusian Scenery (Pathe).—A black-and-white photographic record of some beautiful views in this mountainous part of Spain in which the pictures include much of the actual life of this hill people. It is on the reel with Benares. F.

She's a Pippin (Pathe). — A slapstick comedy of the burlesque German type, made popular years ago by Weber and Fields and the Roger Brothers, in which two comedy Germans fall in love with the same girl, only to discover in the end that she is married. One of them is so grieved that he resolves to commit suicide, with the result that he provides some very amusing comedy, with a stone tied around his neck. E.

Colonel Heeza Liar—Dog Fancier (Pathe). — The facts are these: The colonel adopts a dog which objects, and which promptly manages to transfer the only flea that bothers at the moment to the colonel himself. The Bray cartoon methods are too well known to need any comment, except that these are some of the funniest pictures of their kind that have yet been drawn. They should elicit roars of laughter. Split with Lourdes. F.

Lourdes (Pathe).—The fascination of this shrine in France where faith is the cure as advocated by the church, with its thousands of cure takers, makes one of the best of scenics. Here we have besides the usual photographic value of towering mountains, something that will appeal to the multitudes. The sight of the many crutches as proof of cures effected brings to this part-reel film the same attraction that the sight of an actual miracle would to the everyday human being. It is linked to Colonel Heeza Liar—Dog Fancier. F.

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Director Hansell Is Directing the Herculean Task of Getting Marie Dressler Over a Fence on the Betzwood Estate.

BIG PLANS FOR F. P.

President Zukor Returns from Coast to Confer with Edwin Porter on New Studios—Latter Will Go West

Coincident with the return of Adolph Zukor, President of the Famous Players to New York comes the announcement that Edwin S. Porter, treasurer and general manager of the organization, will leave for the coast within the next few months to lay the plans for the new set of Famous Players studios there. While on the coast Mr. Zukor made a complete survey of the various studios with the view of securing a sufficient knowledge of the construction and equipment of western producing plants to assist the Famous Players in the perfection of the studios which they contemplate building during the coming Fall. Since his return the Famous Players president has held long conferences with Mr. Porter regarding definite plans for these studios. Mr. Porter is one of the foremost authorities in the business of studio construction, having designed and built one of the first picture homes in this country, the Edison Bronx plant, which was steadily maintained, without any alteration whatever, for ten years after its construction. Mr. Porter was also responsible for the studios of the Rex Company and the Famous Players.

Shortly after his return Mr. Zukor made the following statement as to his observations on the across the continent trip:

"It was very gratifying to me to observe throughout the entire country a substantial movement on the part of exhibitors toward better productions and better theaters. When analyzed, this tendency seems to originate with the demands of the public itself. The fact can now be accepted beyond the shadow of a doubt, that the motion picture public has been educated to accept and request only subjects of merit. Some time ago, we heard it generally prophesied that within the next year there would be 'fewer and better theaters.' From my observations on this trip, I believe I am prepared to qualify this statement somewhat—there will be *more* and better theaters; because every day, due to the advancing standard of motion pictures in general, the photoplay public increases and the former followers of the screen are more than ever devoted to this form of amusement, and therefore frequent, more and more often, their favorite motion picture theaters. Nothing can be more conducive to an optimistic outlook of the film future than such a trip as I have just completed. The activities and energies of the exhibitors and exchanges that I have visited, and the profound interest of the public throughout the country in the development of the screen art, point conclusively to an uninterrupted period of popularity and prosperity for those manufacturing organizations that can keep pace with the growing demands of the public, and provide subjects of sound and substantial value."

In answer to a question regarding the future activities of the Famous Players in the East, Mr. Zukor replied:

"The policy we have maintained since the organization of the Famous Players, that of supplying a feature programme of consistent standard, but of wide variety appeal, will be more assiduously maintained than ever. If the present wars terminate before the fall or early winter, we will resume our European plans, abandoned at the outbreak of hostilities abroad, for a series of spectacular subjects to be produced in the various countries of Europe and Asia. If, however, there is no indication of the cessation of the present conflict we will, as previously announced, produce the elaborate subjects we have obtained for this purpose, at the new Coast studios now being planned, and which will be designed with this exigency in view.

"In summing up the effects of my trip, I can but say that whoever is apprehensive regarding the future of clean and wholesome motion pictures forms this conclusion from the fears in his own heart rather than from direct contact with the factors in the business that create the commercial conditions and phases of the industry—the exhibitors and public."

TO DIRECT RIALTO ORCHESTRA

Hugo Riesenfeld, formerly connected with Hammerstein's opera ventures and Klaw and Erlanger musical productions, has been engaged by Manager Rothapfel for the new Rialto Theater. Mr. Riesenberg will have under his direction the largest orchestra ever installed in a motion picture house and has been given a free hand by Manager Rothapfel in the selection of his musicians.

TANGUAY WOULD STOP FILM

Because the motion picture art has made such rapid strides during the last seven years Eva Tanguay is seeking to obtain an injunction stopping the showing of the film called "Success" in which she appeared at that time, alleging that the crude work of seven years ago would be detrimental to her if shown before the public today. The temporary injunction is against Joseph F. Lee and John W. Heaney of 1400 Broadway.

FILM JACKSON STORY

"Red Robin," a thrilling story by Fred Jackson, author of "A Full House," the current New York success, is to be produced as a feature picture by Wharton, Inc., and released by Pathe.

"SEVEN SELIG SISTERS"

Novel Scenario Built by Gilson Willetts Around Selig Special Journey

Seven mysterious packages, sealed with seven seals, given by a handsome stranger to the Seven Suffering Sisters, to be delivered to Kathlyn Williams at the Selig Jungle Zoo, form the kernel of the photoplay that has been woven around the journey of the Selig Special to the Pacific Coast this week. To those who first tell what is in these seven packages cash prizes are to be awarded. Each package contains one seventh of the whole. The story is to be filmed with all the passengers of the Special in the story, but the solution will not be shown on the screen until after every one has had an opportunity to win one of the prizes offered.

The scenario tells of the Seven Suffering Sisters who are put aboard the Selig Flyer in Chicago by an irate papa, who vows he will put them in the Old Maid's Home in Los Angeles, where they will be no longer troubled by the Seven Suffering Suitors. Then a handsome stranger appears at the railroad station and promises to save the sisters if they will deliver the seven packages to Kathlyn Williams. But there is a lovely villainess aboard the train also, and thus is provided the reason for all sorts of mishaps and adventures.

"GOLD ROOSTER PLAYS"

Pathe has acquired so many well-known books and plays by prominent authors that it has been decided to call the feature productions made from them, "Gold Rooster Plays," and the pictures put out under this brand name will represent the highest quality of Pathe productions. The first release of a "Gold Rooster Play" will be made in the Fall. Quite a number of these features will be in Pathecolor.

EDISON'S FIELD DAY

Edison's annual field day was held in Newark last week and a crowd of over five thousand employees of the combined Edison factories was present. The studio representation shined in the field events, the relay team winning a cup donated by Mr. Edison in the 880-yard race against teams from the other divisions, and Raymond McKee captured several individual prizes.

CARLE A PATHE STAR

Pathe announces the acquisition of the picture rights of Richard Carle's big dramatic success, "Mary's Lamb," which enjoyed a run of three years upon the stage. Mr. Carle himself will play the lead in the Pathe picture.

COMING "BLUE RIBBON" FEATURES

A notable list of subjects by prominent authors is contained in a recent announcement from the Vitagraph Company of America of forthcoming "Blue Ribbon" features. Charles T. Dazey's "The Guilty Man," Archibald Clavering Gunter's "The Surprises of an Empty Hotel," and Will M. Ritchney's "The Living Dead," are now ready for immediate production and when completed will be presented in five parts each. Among the other popular books and plays that have been selected, out of a list of twenty-five of the most prominent may be mentioned, "Blue Ocean's Daughter," "My Lady's Slipper," "The Fetters of Freedom," and "Sir Henry Morgan, Buccaneer," by Rev. Cyrus Townsend Brady; "Who's Who," by Richard Harding Davis; "Black Prince Carl," by Allan Campbell; "Glorious Betsy," by Rida Johnson Young; "The Money Mill," by Roy L. McCardell, and "Tootles of Treasure Town," by Frederic Chapin.

NEW COAST CORPORATION

The National Film Corporation is a new Coast organization with headquarters at Hollywood, Cal. Bruce Mitchell is managing director of the company, which has signed Norma Talmadge for a two-year contract. Five-reel adaptations of plays and novels are planned.

A TRIO OF FAMOUS PATHE FEATURE STARS.

Clifton Crawford in Donald MacKenzie's Production, "The Galloper."

Creighton Hale Seen as Jamieson in "The Romance of Elaine."

Edwin Arden in Edward Jose's "The Beloved Vagabond."

LUBIN

Presents

Its Third "Liberty Bell" Feature

"The District Attorney"

By

CHARLES KLEIN and HARRISON GREY FISKE

Produced by

THAT MASTER OF THE PHOTO-PLAY ART

BARRY O'NEIL

With

DOROTHY BERNARD

GEORGE SOULE SPENCER

A. H. VAN BUREN

and

The Famous All-Star Lubin Company

The many strong dramatic situations in "The District Attorney" have been admirably handled in its picturization.

N. Y. Morning Telegraph, July 4th, 1915

RELEASED THROUGH V. L. S. E.

REVIEWS OF FEATURE FILMS

"THE SANDS OF TIME"

Three-Part Selig Feature Drama Written and Directed by Colin Campbell. Released June 28.

Dr. MacGregor ..... Harry Lonsdale
Enid, his wife ..... Martha Boucher
Young Dr. Blake ..... Wheeler Oakman
The Butler ..... Frank Clark

Superlatives of panegyric are dangerous, especially as a better picture might be released before the encomiums of the present picture have been given time to die away, but it is perfectly safe in stating that no finer three-reel feature has ever come to my attention, since perhaps another three-reel Selig, "The Master in the Garden." In accomplishing this result two very commendable things are noticeable. Mr. Campbell not only directed, but wrote the story himself, and it is another triumph of the scenario conceived directly for the screen. True enough, the theme is an old one as certain blase ones will immediately notify you, but we think that to the rank and file of humanity this picture will appeal as being one of the best it has ever had an opportunity to see. It is a sure combination of materials that gets under the skin of outward indifference to picture effect and that stays there. It stirs mightily, its pathos is extreme and its final moments are a true triumph of motion picturing. We have little hesitation in calling this one of the masterpieces of the screen.

The subject is, as we have intimated, that of the young wife who accepts the veteran and much-consulted doctor, whereas his young assistant also wished vainly for the privilege of her continuous company. Now the gentleman she does marry likes her dearly, is devoted as much as his pre-occupation will allow, and loves her, we are led to presume, in a more or less platonic fashion. The assistant, on the other hand, uses hot words of persuasion, so that it is no wonder that presently the young girl does leave.

Then the scene switches, and we see her living with her younger friend, while a notice arrives that her husband has secured an absolute decree. By this time her ardent young friend shows no further inclination of marrying her, so she leaves, to become a wanderer on the streets, finding lodgings where she can. One night she wanders slowly by a stone parapet in which she discovers a man and woman making the best they can of their hard lodgings, but with their arms about one another. Then there walks slowly and sorrowfully by her, the doctor. He pauses and silently she kneels, then kisses the edge of his coat. He moves onward, then a swift climb to the parapet, a splash, and next two policemen are dragging her body from the river, the young doctor looking on. For the final scene the doctor is to perform a clinic, the background being occupied by note-taking students; while into the foreground a covered body is pushed as subject for the demonstration. The fact that one is allowed to guess that it is his former wife does not abate the tremendous power of this revelation, with which the film ends.

Martha Boucher is a newcomer but extremely effective in registering the scope of feeling required in such a leading part. She looks a good deal like Anita Stewart. Harry Lonsdale played the physician with repression and feeling, while in a somewhat minor part of the impetuous youth, Wheeler Oakman gave a first rate accounting. Frank Clark made more than a butler of his character. Of course in this short space we are unable to more than intimate the course of action which Director Campbell has filled with the heighth of artistic and realistic touches, that make the film what it is. It is one in a year's output that you should not miss. F.

"THE STRANGLER'S CORD"

Two-Part Kalem Drama Written by Hamilton Smith and Produced by James W. Horne. Released July 21.

Don Louis, the victim ..... William West
Valdes, a cigarmaker ..... Thomas Lingham
Renee, his daughter ..... Ollie Kirkby
The Girl Detective ..... Marin Sais
Her Assistant ..... Charles Cummings

In the weekly "mysteries," near mysteries and never-to-be mysteries this real hotel mystery, the first of a series of hotel mysteries under the caption of "Mysteries of the Grand Hotel," strikes us as being about the best of the kind we have seen in a long time. We are confidentially assured that each of these will picture the actual experiences as related by a number of celebrated hotel detectives, who vouch for their truth, modulated or enlivened, of course, by the needs of good scenario practices. The gentleman who went through this series of events must have experienced a busy night.

He of the Spanish complexion arrives in the hotel and finds a coiled-up snake of some sort, and presumably a venomous sort, in his bed. Having escaped this through the aid of the house detective, an arm throws a weighted cord, which twines about his wind pipe and his gurgles summon back the detective before mortal results can be. Then in the dining-room the chandelier is cut from its ceiling fastenings and misses him by inches.

After these three attempts he accepts the invitation of the house detective and sleeps with him, but the avenging one emerges, stuns the protector and carries off his victim. Now any one who does not think that picture actors have to undergo hardships should see the ensuing scenes where William West, as the victim, is buried to his neck in dirt, while another species of the ophidian family flirts venomously near his face. And to make matters still more uncomfortable, the cigar manufacturer who has perpetrated all these deeds sits down and tells the house detective, who has followed and been bound, why he does it, and how he intends at last to avenge the death of his wife at the hands of this same buried person. However, aid does arrive, as it usually does in these sort of plots, and no casualties occur.

The picture is remarkable further, for its fine settings. The hotel lobby is the celebrated one which was designed especially by a theatrical architect, and lives up to expectations. The work of William West and Thomas Lingham is worthy of especial praise. F.

"IN DOUBLE HARNESS"

Two-Reel Kalem Drama Produced by Tom Moore. Released July 23.

Thomas Manning, young dentist .... Tom Moore
His Mother ..... Helen Daly
Marjorie, his fiancee ..... Marguerite Courtot
Her Father ..... Richard Lyle
Her Mother ..... Ina Brooks

This business of being bashful, of being afraid to ask the clerk for a marriage license, of being ashamed to look at the man whom you are going to marry, of actually dressing for the ceremony and being married, of kissing her marriage finger, of dressing for the wedding journey, of starting out on the boat and being about to indulge in a first long well-meant kiss when some hardened joker says—"Mush." is what Tom Moore has made into the first reel of this double-reel picture. Undoubtedly he has hit the psychology of this state of timorous nuptials to a tee.

Now the second reel shows their homecoming, the leaving of his mother and the interference of matrimony with strict attendance to the business of mending or abstracting molars. We cannot remember that there was much more to the plot, although this offering seems to be one of those that can subsist nicely without this usually necessary nourishment. There are more kisses, more lovers' spats, and Marguerite Courtot and Tom Moore succeed in holding their audience with these little bits of business to the very end. It is that sort of an offering that keeps a sympathetic and pleasantly amused smile upon your face from the start to the very final scene, for two such clever leads know how not to allow your interest to tire. And besides, Tom Moore has been proven a most able director. F.

"THE GRAY FRIAR"

Second Episode in the Romance of Elaine. Featuring Pearl White and Lionel Barrymore. Produced by Pathe Under the Direction of the Whartons.

This episode has little that is either exciting or thrilling, the two reels being taken up with the search, finding, and loss, of the model torpedo, the invention of Craig Kennedy, which is to revolutionize naval warfare, and which is being sought by numerous agents of foreign powers. Elaine gives a masquerade ball and the foreign agents manage to obtain admission and effectually search the premises in search of the missing model without success. Later one of their emissaries, a woman, obtains a position as Elaine's maid and while she is packing a trunk Elaine's dog appears with the missing model in its mouth. Concealing the model in the trunk she is packing she notifies her employers and later, as it is shipped aboard a train, the baggage man is overpowered and the trunk thrown out at a prearranged place. As Del Mar, the foreign agent, is about to take it away in an automobile, he is knocked unconscious by a mysterious personage, who makes away with the car and the trunk, only to find on opening it that the model is not there. E.

Love's Melody (Biograph, June 29).—This two-part drama is really nothing more or less than a picturization of "The Music Master." A musician marries a singer, and later they have a little child. Then, without warning, the musician is stricken blind, and the family is reduced to destitute circumstances. The wife seeks aid from a wealthy broker, a former sweetheart, and she and the child leave with him on a concert tour, leaving the blind man to make out as best he can. At a stag supper given by the leading man of the company on the stage of the theater, he plays one of his own compositions, and tells his story. Later, the leading man hears his young sweetheart playing the same piece, and learns that it was taught to her by her mother. It then develops that she is the daughter of the blind musician, and the picture ends with the reunion between father and daughter. Edward Cecil in the leading role showed a tendency to act too much, while Irma Dawkins, as the faithless wife, was convincing in every particular. Jack Mulhall, Marie Newton, and Gus Pixley handled the smaller parts capably. E.

The Girl and the Reporter (Selig, June 28).—Though the story for this two-part drama featuring Edith Johnson and Leo Pierson is slight, it has been well handled and proves interesting and enjoyable. A society girl, engaged in settlement work, refuses to be interviewed for the newspapers. At last the star reporter of a paper is given the assignment, but, before he can cover it, the girl departs for Europe. The reporter, however, has made a friend of one of her proteges, and gives him a job as copyboy on the paper. On the ship returning from Europe a high cast Indian prince falls in love with her. At the dock when the ship lands is the young protege, who becomes suspicious at the actions of the Indian. Later the girl is kidnapped by the Indian, and the young boy is successful in discovering the retreat. He notifies the star reporter and the police. The former attempts to rescue her, but is overpowered, and the police arrive just in time to save their lives. Needless to say the reporter marries the girl. E.

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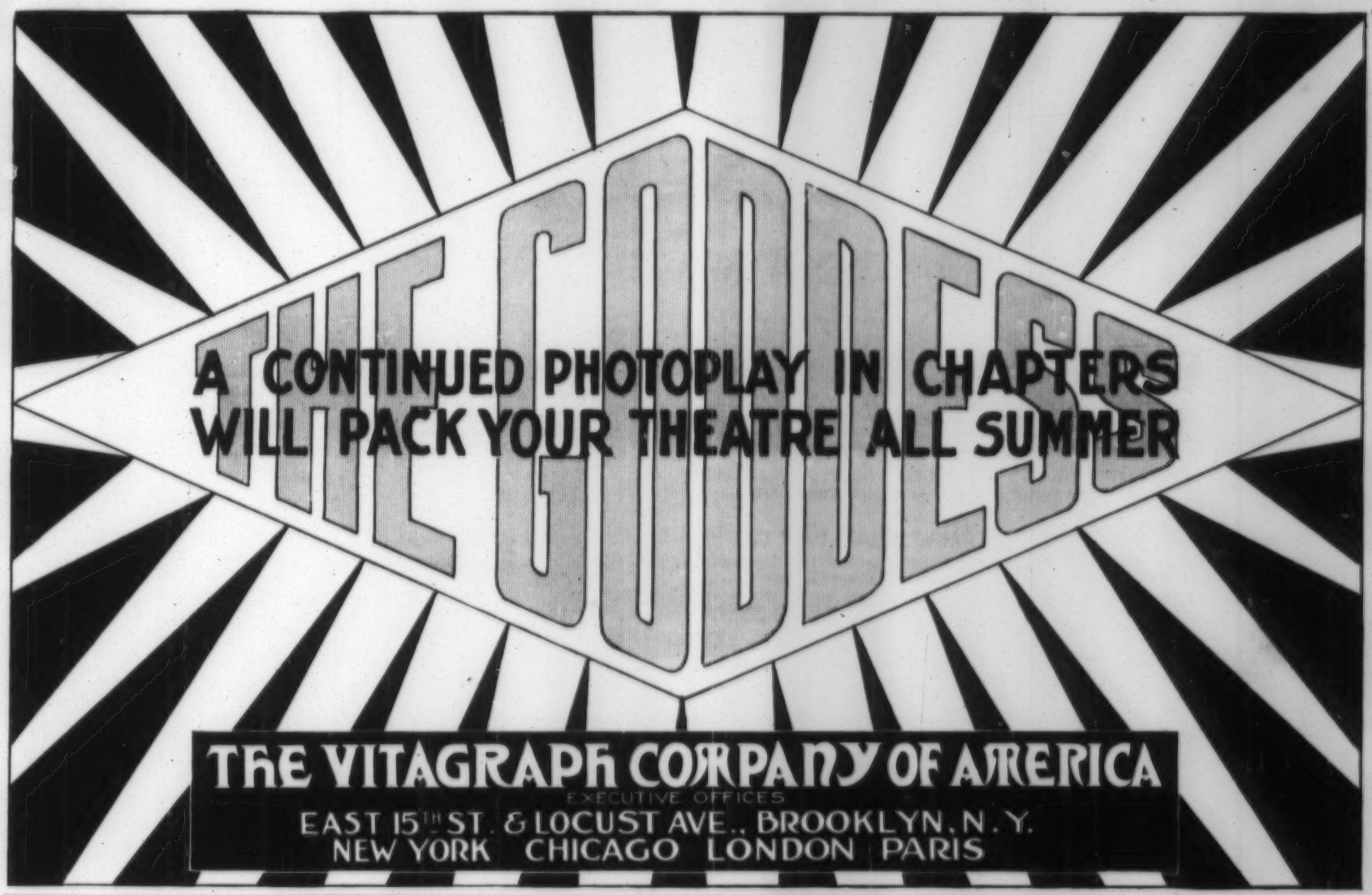
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NEW YORK CHICAGO LONDON PARIS

REVIEWS OF FEATURE FILMS

The Tools of Providence (Broncho, July 7).—William S. Hart has yet to do a mediocre picture, or to act in one in which he does not pre-empt the entire attention. His is the virile, grim personality that so few of our easy-living actors are able to command. No one is doing better Western presentments than this stellar actor. In contrast, we have Rhea Mitchell, a timid sort of a creature, and by the law of contrast the one for the other man. Frontier life seems to revolve around the common haunt, the saloon, and we find Hart, the proprietor of the saloon. He forces the men to do pretty much as he pleases. So, when the girl requests his presence at her father's church, he not only comes himself, but forces the men to do likewise. Later, he shoots a man who insults the name of the girl, and then he is ostracised by her for his free use of shooting irons. Still later, he is the means of freeing her from the hugs of the man whom he shot, and whom she has nursed to health. The picture is nicely staged by these people, who have made a specialty of just this sort of picturing, but even the scenery, as well as the story, is almost dwarfed before the magnificent work of Mr. Hart. F.

The Man from the Desert (Vitagraph, July 6).—This three-part Western drama written by Jack Wolf and produced under the direction of Ulysses Davis has many laudable features, one of which is the able acting of William Duncan and George Hoit. John Warrington on the death of his wife leaves home to seek his fortune in the West. After three years in which he has been reasonably successful as a miner, he becomes homesick for his young daughter, and resolves to return to the East. In company with his partner they start on the long journey across the desert to civilization, but Armstrong, thinking his share is not large enough, robs his partner, leaving him alone in the desert without food or water. Just as he is about to collapse from thirst and privation, the partner, Richard Spencer, is found by a wandering prospector, and they are successful in discovering a wonderfully rich gold mine. Several years later, Spencer, now very wealthy, journeys East, resolved to revenge himself on his former partner. He discovers him, and sets the wheels in motion to break him in the wheat pit, but falls in love with a girl, who he later learns is Warrington's daughter, and his love for the daughter is so great that he is forced to relinquish his desire of revenge on the father. E.

Insuring Cutey (Vitagraph, July 10).—A two-part comedy, adapted from the magazine story of Frances Aymar Mathews by George Plympton and featuring Wally Van and Nitra Fraser, which is thoroughly amusing throughout. Cutey is a matinee idol with an untold number of feminine admirers. His manager is afraid that he will marry and lose his popularity and insures him against entering the connubial state. Much of the comedy is furnished by the insurance agents, a man and a woman, who endeavor to keep Cutey's affairs of the heart diversified, and after a number of amusing complications, it is at last discovered that he has been married for several months. E.

The Dream Dance (Lubin, June 24).—We have no fault to find with the way this picture has been produced, and doubtless it will discover for itself an enthusiastic set of admirers, who have not grown weary of this sort of a subject. In brief, this is the case of the artist in the country who marries a Gascon peasant girl in haste and returns to the city, promising to send for his wife, only to fall in love with a bewitching dancer. When his father dies and his money gives out, the woman readily leaves him with nothing of herself but a painting as memory. The soulless dancer then takes up with some one who can buy her the trifling jewels she likes, and in the meanwhile, living in an attic, the artist is starving to death. It is then, while the wife and little boy, quite grown, are coming to him, that he sits down and dreams that the portrait which he still has comes to life, and that he arises and dances a few steps with it, falling senseless on the floor. When his wife and boy arrive they find him dead. This three-reel offering savors very much of the impromptu picture, based on old themes, treated approximately in the accepted manner, and lacking, of course, the freshness that an original script would possess. F.

The Butterfly (Pathe).—Two reels are utilized to snug advantage in showing how a poor drudging grub may become a wonderful butterfly, at least that is our construction. The story itself has enough romance to have it appeal, mixed in with sufficient idealism, sometimes called fairy tales, to bring it within the class of picture eventuation *a la mode*. Just how the keys fitted the mixed trunks when working girl and listless rich girl arrive at the same hotel is not told, although we may presume that this is possible, and, having thus met each other, the well-to-do one persuades the other to change places. We see the transformed drudge the center of earnest male attention. Then the dream is all over, but so grateful is the rich girl to the poor one who saved her when the hotel caught afire, that she keeps her in the good clothes and in her company at least long enough to allow her to be proposed to. Probably later they quarreled, but that, of course, would make another feature. The acting was of the average, and the photography varied. F.

Traitors to Their King (Pathe).—An historical adventure somewhat of the ordinary as the story itself goes, but wonderfully resplendent in colors. The actors are those experienced European artists who take to this as our own too few Shakespearean artists might handle themselves. The story is one of those it would be difficult to make in this country, being that of the assassination of Henry IV. through the instigation of the Countess de Verneuil. She has hired an anarchial maniac who performs the deed, thrusting a dagger through the window of the king's coach as it rolls along. The remainder of the three reels is utilized in the attempts of the plotters to put on the throne the puppet of their own, while the friend of the dead king furnishes the opposite force in protecting the heir to the throne. Big things at stake, constant motion, and a theme well presented, not forgetting the aid of nicely-applied hand pigments accounts for a good four-reeler of this type of picture. Paul Capellani, who has since been killed at the battle front, takes one of the leading roles. F.

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"The Pretty Sister of José"	Marguerite Clark
"The Commanding Officer"	Star Cast
"May Blossom"—by David Belasco	Famous Players Cast

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In "Hamlet," Knickerbocker Star Features Release on General Film Programme.

KNICKERBOCKER'S PLANS

Producing Features with Famous Stars for Release on Regular General Film Programme

Knickerbocker Star Features is announcing an imposing list of feature productions which will, however, be released to exhibitors on the regular General Film Programme. Most startling of the productions announced is the long-awaited "Hamlet," with Sir Johnston Forbes-Robertson in the famous role. Through the Knickerbocker arrangement, exhibitors are thus enabled to get this production, which has received widespread publicity in the newspapers and magazines, on their regular service.

Prominent stars of the American stage are presented in others of the Knickerbocker features already announced. In "The Cup of Chance," scheduled for release on July 21, Alice Brady will have the leading role. Mary Nash, another star of recent Broadway successes, will be seen in the release of Aug. 4. Ralph Stuart was the star in "The Kick-Out," released on June 23. Together with Forbes-Robertson, Gertrude Elliott, the talented sister of Maxine Elliott, is presented in "Hamlet."

All of the Knickerbocker Star Features thus far announced are in three reels.

LAS VEGAS WELCOMES TOM MIX

LAS VEGAS (*Special*).—All of Las Vegas turned out to welcome Tom Mix and his company of Selig players on his recent arrival here for the purpose of producing pictures typical of the old West. Appended to his telegram announcing the hour of arrival was the following paragraph signed by the chairman of the Reception Committee: "Tom Mix of the Selig Polyscope Company is, first of all, a cowboy—a real, sure enough cow puncher; after this he is a member of Roosevelt's Rough Riders, a motion picture director, a daredevil actor and an author. We want every cow puncher in town to shine up his six shooter, buy blank cartridges, and oil up his vocal cords, for we are giving Tom Mix a rip-roaring reception."

ESSANAY'S NEW STUDIOS

Charles Chaplin company moves to new studio building in Los Angeles. To produce Six Reel Features.

The Essanay Charles Chaplin Company has taken possession of its new studio building on Boyle Heights, Los Angeles, and will start working on a six reel comedy to be released through the V. L. S. E. This is in addition to the regular two reel comedy which is to be released every three weeks through the General Film Company.

The company has been augmented by the addition of several well known players including Edna Purviance, playing opposite to the star; Billy Armstrong, Marta Goldman, a star from the musical comedy stage playing in character parts; Paddy McGuire, B. J. Jamison, Margie Reiger, Leo White, Harry Pollard, Jack Cherry and Ernest Van Pelt.

ANOTHER JUNGLE SERIES

Selig Jungle Zoo pictures in two reels are to be added to the regular Selig programme in the near future, and it is expected that, following the first release, these wild animal pictures will become twice-a-month features on the General Film programme. All the beasts in the Selig Zoo will be utilized to make these pictures.

ESSANAY ENLARGES IN EAST

Six additional players have recently left Chicago to join the eastern Essanay company, headed by Joseph Byron Totten. They are June Keith, Richardson Cotton, Ben Hendricks Jr., Alfred Gronell, Hazel Daly and Marian Sullivan. The company is now at Pendleton Hill, Conn., but it is planned to make a tour of the entire Atlantic coast lasting all Summer.

RAILROAD BAN ON

Theater Owners Near New York Suffering from Road's Drastic Rulings

The ban on carrying motion picture films in railroad passenger trains is being carried out on the Erie, Pennsylvania and New Haven roads to the serious inconvenience of theater owners in the sections around New York.

"The railroads say they will carry these films as preferred express, but they demand to know the full value of the films and then charge the rate accordingly, as I understand it," said Manager Hugh Otis, of Hackensack's Lyric Theater. "Some of these films are worth $300, $400 and $500, so you can see where the profits will go.

"They tell us the explosion of films on a train near Chicago led to the new law, but in that case the films were wrapped in paper and were set afire by a match. All films sent from New York are in metal cases."

NEW LASKY FEATURES

Arrangements were completed last week by which the Lasky Feature Play Company acquires the photo dramatic rights to "The Heir to the Hoorah," by Paul Armstrong, and "Blackbirds," by Harry James Smith. The scenario for the latter play has been made by Margaret Turnbull and Laura Hope Crews will have the leading role. She will be supported by Jane Wolf, Florence Dagmar, Evelyn Desmond, Thomas Meighan, George Gebhardt, Raymond Hatton, Ed Harley, and Frederic Wilson.

A "CHIMMIE FADDEN" SERIES

Owing to the great success of Victor Moore in "Chimmie Fadden," the Lasky company announces that they will produce a series of these comedies, the next one to be released to be called "Chimmie Fadden in the West." The original stories were written years ago by E. W. Townsend, who in a letter to Samuel Goldfish, treasurer and general manager of the Lasky Company, expressed great pleasure at the competent manner in which the characters had been transferred to the screen.

ESSANAY'S NEW FEATURE

Work has been started in the Essanay studios on a new six-act feature, called "The Man Trail," a story of lumber camp life written by Henry Owen. The story appeared as a serial in *The Adventure Magazine*, and is particularly adapted to photo-dramatic reproduction. The outdoor scenes will be taken at Starved Rock, Ill., one of the wildest and most picturesque spots in the country. When completed the picture will be released through the V-L-S-E.

FIRST WALTHALL ESSANAY

For his first release under the Essanay management Henry B. Walthall will be starred in a three act drama called "Temper" written by H. S. Sheldon. The play is particularly emotional and gives the well known star a big opportunity as an emotional actor.

PRODUCING "THE SORCERESS"

Frank Powell, director of "A Fool There Was," "Children of the Ghetto," "The Devil's Daughter," and many other features of note, is now at work producing "The Sorceress," by Sardou. Nance O'Neil will be seen in the leading role.

DONALD BRIAN'S SCREEN DEBUT

Donald Brian has started work on the photodrama version of "The Voice in the Fog," adapted from the novel by the same name by Harold McGrath. The scenes are being made in the Hollywood studios of the Lasky Feature Play Company and when completed the picture will be released on the Paramount Programme.

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VITAGRAPH

"THE REVOLT OF MR. WIGGS"—Comedy — Monday, July 5
His wife is a husky suffragette. Wiggs is the sufferer. With a bag full of rats he puts the "Votes for Women" to rout, asserts his manhood and declares his independence. KATE PRICE, DONALD MacBRIDE and ETHEL CORCORAN are the cast.

"THE MAN FROM THE DESERT"—Three-Part Western Drama
Broadway Star Feature — Tuesday, July 6
He comes out of the desert to "get" his man. He finds him, but his vengeance reacts and for "her" sake, he forgives the man who wronged him. All-star cast of Western Vitagraph Players.

"THE WHITE AND BLACK SNOWBALL"—Juvenile Comedy
Wednesday, July 7
Sonny Jim and his little colored friend, Lily, make the snow fly. Toto, the dog, helps them and Mother Dear makes them happy. BOBBY CONNELLY as Sonny Jim.

"BERTIE'S STRATAGEM"—Comedy — Thursday, July 8
His rival is soft on the ladies. He falls in love with Bertie, who saves the girl's father. He is hailed as a hero and a worthy son-in-law. The cast include BILLY QUIRK, EDWINA ROBBINS, CONSTANCE TALMADGE, HARRY FISHER and TEMPLER SAXE.

"LOVE'S WAY"—Comedy-Drama — Friday, July 9
After many hard knocks, Love, redeems Rand, makes a man of him and fills his father's heart with pride. ANTONIO MORENO, CHARLES KENT and EDITH STOREY are the principals.

"INSURING CUTEY"—Two-Part Comedy — Saturday, July 10
Insured against marriage, Cutey gets married anyhow. Six fair maidens are broken-hearted, but the manager isn't worrying. WALLY VAN as Cutey.

Six a Week, Including a Three-Part Broadway Star Feature

"MR. JARR AND GERTRUDE'S BEAUX"—Comedy	MONDAY, JULY 12
"A NATURAL MAN"—Two-Part Comedy Drama	TUESDAY, JULY 13
"THE HONEYMOON BABY"—Comedy	WEDNESDAY, JULY 14
"BILLY THE BEAR TAMER"—Comedy	THURSDAY, JULY 15
"WELCOME TO BOHEMIA"—Comedy	FRIDAY, JULY 16
"THE CONFESSION OF MADAME BARASTOFF"—Three-Part Drama. Broadway Star Feature	SATURDAY, JULY 17

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

"NOTHING SUCCEEDS LIKE SUCCESS"

IDEAL PHOTO PLAYS
248 Wooster Ave., Akron, O.

June 9, 1915.

Vitagraph Co.:—

On July 12th the "Ideal" will have been open two years. During that time we have used exclusively a General Film program, with no anticipation of a change. Our patrons are very partial to Vitagraph pictures (especially Broadway Star Features), as is evidenced by our requests for all of our releases.

Very truly yours,

IDEAL PHOTO PLAYS,
G. Moore, Mgr.

THE VITAGRAPH COMPANY OF AMERICA
E. 15th St. and Locust Avenue — Brooklyn, N. Y.

S. M. SPEDON.
Vitagraph's Publicity Promoter.

HERE AND THERE

Sam Spedon's Spectacular Start

Sam Spedon, Vitagraph's publicity promoter, is on his way to San Francisco with the memory of two more or less spectacular good-by sessions. On Saturday night the members of the Screen Club gathered to wish the genial Sam a joyous trip and by way of rubbing the fact in they presented him with a beautiful floral horseshoe. On the eve of his departure the members of the Vitagraph publicity force tendered a "get-away" dinner in the National Democratic Club. Sam's modesty was considerably ruffled, but it withstood the strain.

The cross-continent trip is to combine business and pleasure, and the records say that this is the first vacation taken by Mr. Spedon since he joined the Vitagraph Company as head of the publicity department six years ago. Two weeks will be spent at San Francisco as the representative of the Vitagraph Company to the exhibitors' convention. After that a leisurely trip back will give him the breathing spell called a "vacation."

Harry Beaumont Note

By way of Gordon Trent we learn that Harry Beaumont is searching in vain for an Irish "shielen," which means, the thatched cottage and so on of the Irish peasant. If you'll telephone a real estate dealer in Far Rockaway by the name of McCaffrey, you'll get what you want, Harry. It was built by a son of the old sod, at considerable cost, to soothe a' growing homesickness for the Emerald Isle.

Billy Quirk is rehearsing in his sleep for the big Screen Club affair to be run off at a Broadway house in August. At that he isn't the only one, so the night should surely provide some great entertainment.

The incorporation of the Prudential Company, at over a million, looks interesting. Reporters can't find much news from the representative, Mr. Kastor, of 110 West Fortieth Street, just yet, but it will bear watching.

Bert Ennis, formerly of Eclair, is the new Manager of Publicity and Sales for the Eastern Film Corporation, of Providence. Bert expects to find a releasing medium for the Eastern's pictures soon.

FORTHCOMING KALEM FEATURE

"Don Caesar de Bazan," a thrilling story of the swashbuckling era, is to be released shortly by the Kalem Company as a "Broadway Favorite" feature, with W. Lawson Butt, the English actor who played the role over three hundred and fifty times on the stage, in the screen part.

One of the most popular of the English actors, Mr. Butt was brought to America by William A. Brady after the latter had seen the player's performance in the role of Bill Sykes in "Oliver Twist." While under Mr. Brady's management, Mr. Butt appeared opposite Grace George in several productions. His most notable work was in "The Earth," "Much Ado About Nothing," and in character leads opposite Robert Mantell.

Later came a flattering offer from the Lieblers, who eventually engaged him under a three-year contract. He appeared in "The Garden of Allah" at the Century Theater, New York city, with much success. Mr. Butt's most recent Broadway engagement was in "The Lie," which scored at the Harris Theater last Winter.

[Other motion picture news will be found on page 9 of this issue.]

Paramount Pictures

Paramount

Extends a

Cordial Invitation

to you to make

Your Headquarters

at

Their Headquarters

at the

Fifth National Convention

Motion Picture

Exhibitors' League

of America

San Francisco

California

July 13th to 16th, 1915

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Pictures

SAM BERNARD'S DEBUT

Sam Bernard has begun his work before the camera for his initial screen appearance, and those who have been to the Famous Players studio say that Sam is due to score as strongly as ever on the screen. The title of the first Sam Bernard subject will be "Poor Schmaltz." The plot has been so designed as to contain bits from nearly all of Mr. Bernard's great stage successes.

"SEVEN SISTERS" A REPEATER

Daniel Frohman presented the original production of "Seven Sisters" at the Lyceum Theater, in New York, and now Daniel Frohman is presenting this play once more, this time on the motion picture screen. Marguerite Clark will make her next film appearance in this adaptation of the two-time Frohman success. It is scheduled for release on the Paramount Programme on July 26.

"ILL-STARRED BABBIE" FILMED

"Ill-Starred Babbie," Will W. Whalen's successful story of the Pennsylvania coal fields, has been produced for the motion picture screen by the Balboa Company. Jackie Saunders is presented in the title role of the picture. In addition, "Ill-Starred Babbie" is scheduled for a stage presentation next Fall.

"MAXIM" BUTTONS POPULAR

Kalem officials fully expect to distribute a million of the novel "Midnight at Maxim's" buttons which have been prepared as a business booster for exhibitors using this four-reel feature. Exhibitors' orders have already brought the number sold close to that mark. The buttons, which are being supplied at a price of $4.50 per thousand, are to be used as a bit of preliminary advertising before the showing of the picture and as a souvenir with its presentation.

LOU TELLEGEN'S VEHICLE

"The Explorer," W. Somerset Maugham's play, has been chosen as the vehicle to present Lou Tellegen in his motion picture debut. The well-known actor is now at the Lasky studios in Hollywood and work will begin at once on the screen adaptation of the Maugham play.

"HAZEL KIRKE" FOR PATHE

The Whartons, Pathe producers, announce that they have secured the picture rights to "Hazel Kirke," the play made famous by Effie Elisler and Chas. W. Couldock, and which has been running continuously on the stage for twenty-five years. Edwin Arden, William Riley Hatch and Creighton Hale will appear in the Wharton picturization.

POWER IN THREE-REELER

Tyrone Power, who is at present appearing in Selig "Red Seal" features, will also be seen in a three-reel production released on the regular programme in the near future.

KALEM'S "MAXIM'S BUTTON."

FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR	REELS
June 3	Famous Players	Jim the Penman	John Mason	5
June 7	Famous Players	Dawn of a To-morrow	Mary Pickford	5
June 10	Paramount	Brothers Officers	Henry Ainley	5
June 14	Lasky	The Arab	Edgar Selwyn	5
June 17	Famous Players	Clarissa	Hazel Dawn	4
June 21	Famous Players	The Dictator	John Barrymore	
June 24	Morosco	Wild Olive	Myrtle Stedman	
June 28	Lasky	Chimmie Fadden	Victor Moore	
July 1	Famous Players	Little Pal	Mary Pickford	5
July 5	Morosco-Bosworth	Rugmaker's Daughter	Maud Allan	
July 8	Lasky	The Clue	Blanche Sweet	
July 15	Paramount	The Running Fight	Violet Heming	5
July 12	Lasky	Kindling	Charlotte Walker	
July 19	Lasky-Belasco	The Fighting Hope	Laura Hope Crews	
July 26	Famous Players	Seven Sisters	Marguerite Clark	
July 22	Morosco	Klimeny	Lenore Ulrich	
July 29	Lasky	Puppet Crown	Ina Claire and Carlyle Blackwell	
Aug. 2	Famous Players	Rags	Mary Pickford	
Aug. 5	Famous Players	Mice and Men	Marguerite Clark	5
Aug. 9	Lasky	Secret Orchard	Blanche Sweet	
Aug. 12	Famous Players	Sold	Pauline Frederick	
Aug. 16	Lasky	Marriage of Kitty	Fanny Ward	
Aug. 19	Morosco-Bosworth	Nearly a Lady	Elsie Janis	
Aug. 23	Famous Players	The Dainty Boss	Hazel Dawn	5
Aug. 26	Morosco-Bosworth	Majesty of the Law	George Fawcett	

V-L-S-E, INC.

June 2	Vitagraph	Hearts and the Highway	Lillian Walker and Darwin Karr	5
June 7	Lubin	The Sporting Duchess	Rose Coghlan and Ethel Clayton	5
June 14	Vitagraph	Sins of the Mothers	Anita Stewart and Earle Williams	5
June 21	Essanay	The White Sister	Viola Allen	6
June 28	Selig	The Rosary	Kathlyn Williams	7
July 5	Lubin	The District Attorney	Dorothy Bernard and George Soule Spencer	
July 12	Vitagraph	Crooky Scruggs	Frank Daniels	5
July 19	Essanay	The Blindness of Virtue	Edna Mayo, William Buress, and Johnny Slavin	5
July 26	Selig	A Texas Steer	Tyrone power	5

WORLD FILM CORPORATION

June 7	Brady	Little Miss Brown	Vivian Martin
June 14	World	Fine Feathers	Janet Beecher Elaine Hammerstein and Eugene O'Brien
June 21	Shubert	The Moonstone	
June 28	Brady	The Face in the Moonlight	Robert Warwick
July 5	McIntosh	Colonel Carter of Cartersville	Burr McIntosh
July 12	Brady	After Dark	
July 19	Brady	The Cub	Martha Hedman
July 26	Shubert	Marrying Money	Clara Kimball Young
Aug. 2	Shubert	The Little Dutch Girl	Vivian Martin

GEORGE KLEINE ATTRACTIONS

Officer 666. (With Howard Estabrook.) Five parts.
Du Barry. (With Mrs. Leslie Carter.) Six parts.
Stop Thief. (With Mary Ryan and Harold Mestayer.) Five parts.
Who's Who in Society.
The Commuters. (With Irene Fenwick.) Five parts.
The Woman Who Dared. (With Francesca Bertini.) Five parts.

GENERAL FILM FEATURES.

(Three Parts.)
JUNE.

Essanay. The Coward.
Lubin. The Darkness Before Dawn.
Vitagraph. The Way of the Transgressor.
Edison. The Test.
Selig. How Callahan Cleaned Up Little Hell.
Vitagraph. Love, Snow, and Ice.
Lubin. Courage and the Man.
Kalem. The Haunting Fear.
Kalem. When the Mind Sleeps (Myrtle Tannehill).
Essanay. The Greater Courage.
Lubin. The Insurrection.
Selig. His Father's Rifle.
Edison. The Working of a Miracle.
Vitagraph. Miss Jekyll and Madame Hyde.
Vitagraph. Meet Me at Seven.
Knickerbocker. The Kick Out.
Lubin. The Dream Dance.
Kalem. Honor Thy Father.
Essanay. A Dignified Family.
Kalem. The Bondwoman (Vera Fuller Mellish).
Essanay. Providence and Mrs. Urmy.
Lubin. The Path to the Rainbow.

To July 12.

Selig. The War o' Dreams.
Vitagraph. The Criminal.
Kalem. The Seventh Commandment.
Kalem. Midnight at Maxim's. Four parts.

METRO PICTURES CORP.

May 9 Cora (Rolfe).
May 17 The Middleman (London).
May 24 Four Feathers.
May 31 Her Own Way (Popular Plays and Players), Florence Reed.
June 7 Fighting Bob (Rolfe), Orrin Johnson and Olive Wyndham.
June 14 My Best Girl (Max Figman and Lois Meredith).

The Pathe Exchange.

Week of July 19.

(Pathe) Romance of Elaine. Two parts. Dr.
(Jumbo) Where the Trail Led. Two parts. Dr.
(Pathe) Police Dog Gets Piffles in Bad. Cartoon.
(Globe) Intimate Study of Birds. Part III.
(Pathecolor) On the Banks of the Creuse.
(Photocolor) The Mongoose.
Pathe News, No. 58.
Pathe News, No. 59.
(Victory) The Isolated House. Three parts. Dr.
(Starlight) Safety First. Com.

LICENSED FILM RELEASES

Monday, July 12.

(Bio.) As It Happened. Dr.
(Ess.) The Reverend Salamander. Dr.
(Kalem) Midnight at Maxim's. Four parts. "Broadway Favorites" Cabaret Show.
(Lubin) Road o' Strife, Series No. 15. "The Coming of the Kingdom." Dr.
(Selig) The Shadow and the Shade. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 55, 1915.
(Vita.) The Jarr Family, Series No. 14, "Mr. Jarr and Gertrude's Beaux." Com.

Tuesday, July 13.

(Bio.) Coincidence. Two parts. Dr.
(Ess.) Temper. Three parts. Dr.
(Kalem) A Flashlight Flivver. Com.
(Lubin) What a Cinch. Com.
(Lubin) Studies in Clay. Com.
(Selig) The Parson Who Fled West. Western Dr.
(Vita.) A Natural Man. Two parts. Com.-Dr.

Wednesday, July 14.

(Edison) Cartoons in a Laundry. Com.
(Ess.) The Fable of "The Scoffer Who Fell Hard." Com.
(Kalem) The Straight and Narrow Path. Two parts. Dr.
(Lubin) All For Old Ireland. Three parts. Dr.
(Selig) Pup the Peacemaker. Dr.
(Vita.) The Honeymoon Baby. Com.

Thursday, July 15.

(Bio.) The One Forgotten. Dr.
(Ess.) The Pipe Dream. Com.
(Lubin) A House of Cards. Two parts. Dr.
(Mina) The Fighting Kid. Com.
(Selig) The Octopus. Three parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 56, 1915.
(Vita.) Billy, the Bear Tamer. Com.

Friday, July 16.

(Bio.) Broken Ways. Dr. Reissue No. 6.
(Edison) Her Vocation. Three parts. Dr.
(Ess.) The Bachelor's Baby. Western Dr.
(Kalem) For Her Brother's Sake. Dr. Reissue.
(Lubin) An Hour of Freedom. Dr.
(Vita.) Welcome to Bohemia. Com.

Saturday, July 17.

(Bio.) The Little Runaways. Com.-Dr.
(Edison) For His Mother. Dr.
(Ess.) Jane of the Soil. Two parts. Dr.
(Kalem) A Deed of Daring. Episode No. 36 of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) Wife's Ma Comes Back. Com.
(Selig) (Subject not yet announced.)
(Vita.) The Confession of Madame Barastoff. Broadway Star Feature. Three parts. Dr.

MUTUAL FILM RELEASES

Monday, July 12.

(Amer.) Zaca Lake Mystery. Two parts. Dr.
(Rell.) The Arrow Maiden. Dr.

Tuesday, July 13.

(Beauty) Applied Romance. Com.
(Maj.) A Ten-Cent Adventure. Com.
(Than.) Mercy on a Crutch. Two parts. Dr.

Wednesday, July 14.

(Amer.) To Melody a Soul Responds. Dr.
(Broncho) The Ruse. Two parts. Dr.
(Rell.) A Breath of Summer. Dr.

Thursday, July 15.

(Domino) The Burglar's Baby. Two parts. Dr.
(Mutual Weekly) No. 28, 1915.

Friday, July 16.

(Falstaff) Dot on the Dayline Boat. Com.
(Kay-Bee) The Tide of Fortune. Two parts. Dr.
(Than.) His I. O. U. Dr.

Saturday, July 17.

(Rell.) The Americano. Two parts. Dr.
(Royal) Your Half and My Half. Com.

UNIVERSAL FILM RELEASES

Monday, July 12.

(Broadway Universal Features) The Garden of Lies. Five parts. Dr.
(Nestor) When Father Had the Gout. Com.

Tuesday, July 13.

(Gold Seal) People of the Pit. Two parts. Modern Dr.
(Imp) His New Automobile. Com.
(Rex) When Hearts Are Trumps. Juvenile. Dr.

Wednesday, July 14.

(Animated Weekly) No. 175.
(L-Ko) (No release this week.)
(Victor) The Prize Story. Three parts. Dr.

Thursday, July 15.

(Big U) The Opening Night. Two parts. Dr.
(Laemmle) Dear Little Old Time Girl. Dr.
(Powers) Captain Kent's Seals. Vaudeville act.
(Powers) Friend of the Animal Wizard. Ditmars Edu.

Friday, July 16.

(Imp) The Eleventh Dimension. Two parts. Dr.
(Nestor) Her Rustic Hero. Com.
(Victor) The Trust. Dr.

Saturday, July 17.

(Bison) The Toll of the Sea. Two parts. Dr.
(Joker) Freaks. Com.
(Powers) The Stranger. Dr.

THOMAS MCLARNIE, an old stage favorite of twenty years' reputation, has recently completed work in the character part in the Essanay six-part feature, "The Blindness of Virtue."

LUBIN

A GREAT SERIAL, "ROAD O' STRIFE," BY EMMETT CAMPBELL HALL—15 PARTS

Monday, July 5th
ROAD O' STRIFE No. 14
"A STORY OF THE EAST"
One Reel Drama
Mary Charleson and Crane Wilbur featured

Tuesday, July 6th
"THE CANNIBAL KING"
Split Reel Farce
"PING PONG WOO"
Split Reel Farce

Wednesday, July 7th
"THE BEAST"
Two Reel Drama

Thursday, July 8th
"WHOM THE GODS WOULD DESTROY"
Three Reel Drama

Friday, July 9th
"MONEY! MONEY! MONEY!"
One Reel Drama
Ethel Clayton and Joseph Kaufman featured

Saturday, July 10th
A Billie Reeves Comedy
"THE NEW VALET"
in One Reel

Multiple Reel Masterpieces Ready and About to Be Released

"THE SPORTING DUCHESS" With *Rose Coghlan* and *Ethel Clayton*
Comedy Drama by Cecil Raleigh Direction Barry O'Neil Supported by *George Soule Spencer*

"THE VALLEY OF LOST HOPE" Featuring *Romaine Fielding*
A Powerful Drama by Shannon Fife Direction Romaine Fielding

"THE DISTRICT ATTORNEY" With *George Soule Spencer* and
Drama by Charles Klein and Harrison Grey Fiske Direction Barry O'Neil *Dorothy Bernard*

"THE EVANGELIST" With *GLADYS HANSON* Supported by
Powerful Drama by Sir Henry Arthur Jones Direction Barry O'Neil *George Soule Spencer*

"THE CLIMBERS" With *GLADYS HANSON* Supported by
Drama by Clyde Fitch Direction Barry O'Neil *George Soule Spencer*

"THE GREAT RUBY" With *Beatrice Morgan, Octavia Handworth* and
Drama by Cecil Raleigh Direction Barry O'Neil *George Soule Spencer*

NOW SHOWING TO CROWDED HOUSES EVERYWHERE

"EAGLE'S NEST" With *Edwin Arden* and *Romaine Fielding*
Mr. Arden's Successful Drama Direction Romaine Fielding

"THE COLLEGE WIDOW" Featuring *Ethel Clayton* and *George Soule Spencer*
Comedy by George Ade Direction Barry O'Neil

1-3-6-8 Sheet Posters by A. E. C. Co., Cleveland, Ohio
Dodgers by Hennegan & Co., Cincinnati, Ohio

Lubin Manufacturing Company
PHILADELPHIA, PA.
Chicago Office - - - - - 154 West Lake Street

KALEM COMPANY

THE CROOKED PATH
An All-Star Cast in a Three-Act Modern Drama
His life is the penalty which Allan pays for the misery and disgrace he brought upon his rival. Alice Hollister and Harry Millarde in the leading roles.
Released Monday, July 19th. Eye-catching Scenes on the 1, 3 & 6-sheet, 4-color Lithographs

THE SPOOK RAISERS
Ham and Bud might have gotten away with their spiritualistic fake, had they taken care not to select a policeman's wife as their first victim!
Released Tuesday, July 20th. 1 & 3-sheet, 4-color Lithographs for all "HAM" Comedies

THE STRANGLER'S CORD
The First of the Weekly Two-Act
MYSTERIES OF THE GRAND HOTEL SERIES
What strange Nemesis was pursuing Don Gonzoles, and what was the reason for the atrocious attempts upon his life? If your patrons see this first episode of Kalem's new mystery series, they'll pack your house on the days you show the eleven weekly two-act episodes which are to follow!
Released in REGULAR SERVICE Wednesday, July 21st. Special 1, 3 & 6-sheet, 4-color Lithographs

IN DOUBLE HARNESS
A Two-Act Romantic Comedy
Tom Moore and Marguerite Courtot as the couple who seek to get married, will bring chuckles of delight from every observer.
Released Friday, July 23d. Striking 1, 3 & 6-sheet, 4-color Lithographs

THE GIRL ON THE ENGINE
An Episode of the
HAZARDS OF HELEN
Railroad Series
How Helen, assuming charge of a locomotive, frustrates the men in the rival road's employ, makes this one of the best episodes of the series.
Released Saturday, July 24th
Strong 1 & 3-sheet, 4-color Lithographs

235-39 W. 23d Street, New York

BRIEFS OF BIOGRAPHY

HENRY B. WALTHALL,
Now an Essanay Star.

When Henry B. Walthall was just a boy milking cows and doing chores down on his father's farm in Shelby County, Alabama, he had an irrepressible desire to go on the stage. But he did not go. "My mother did not wish it," he said quietly in his rich Southern accent when seen at the Essanay studios in Chicago.

So he drudged on the farm as long as his mother lived. Then the inner consciousness that he was cut out for an actor led him to take a train for New York, where he got an engagement in a small part. In the meantime, however, he had tried and given up the study of law between work on the farm. He also spent a short time in the army during the Spanish-American war. His advent into photoplay work was a mere accident.

"I was killing time at the Players' Club in New York in the Summer of 1906 when a well-known producer asked me where Jim Kirkwood was. I knew Kirkwood well and volunteered to find him. I received a horrible shock when Mrs. Kirkwood told me he was playing in moving pictures. I determined to rescue him. I went to a photoplay studio and there I found him in convict stripes.

"I tried my best to rescue him, but he only grinned. Then he introduced me to David Griffith and he told me to get busy. 'You are just the type I am looking for,' he said. 'But I don't want to act in pictures,' I told him. 'Never mind what you want,' he replied, 'get out into that ditch and get busy. After a while your daughter will bring your dinner to you.' So my advent into this work was in a sewer."

Mr. Walthall's progress into the leading rank of photoplayers was no meteoric one. He was not a matinee idol whose good looks alone caused the public to make a hero of him. His rise was slow but sure and the kind that lasts. Lead after lead he played in photoplays where his work was the feature of the production, and soon the public began to know Henry B. Walthall as one of the really great actors of the screen. When the public had indicated that he was the man they cared most to see, he was secured for Essanay by George K. Spoor. He is now working at the Essanay studios on a three-act feature to be released in July through the General Film Company. He will play both on the regular programme and in the V-L-S-E releases.

Keep Your Eye on Him

Richard Ridgely came to New York from Kentucky as quite a young man and by chance joined a school of acting which at that time numbered many actors since noted. His first outside theatrical venture was with "The Geisha" at Daly's, where in three weeks he jumped to a principal role. The second year he was in the lead. Then came three years, which brought distinction in grand opera at the Metropolitan with H. W. Savage, when the opera was done in English.

To acquire even greater finish, Mr. Ridgely then spent a year in Paris studying under Frank King Clarke. Returning he joined Richard Carle in "The Spring Chicken," later going with Anna Held.

Motion pictures then beckoned and Edison films recorded him as an actor for one year. By a coincidence—in the light of later events—the fact that one of his first acting parts was a stage-manager in a play, for which he won a prize, now seems premonitory. While still acting, he began writing scenarios with such success that when a director was taken sick before the completion of a comedy, Mr. Ridgely finished it and earned his directorship thereby. Since then he has written many successful scripts, both funny and dramatic.

The secret—one of them—of Director Ridgely's success is his ability to get the best out of the player, for no one is quicker to commend really worth while work. In turn the players have the incentive that comes from the feeling of a man who knows always what he wants and how to produce it.

Some of Director Ridgely's pictures are "Hard Cash," "The Blind Fiddler," done by himself from an Irish fable; "The Southerners," "The Two Van Revels," "In the Shadow of Death," and the fine tense double role picture of Marc MacDermott, "A Deadly Hate," which Director Ridgely scenariorized from an old English play.

A Voice Wasted in Silent Drama

That George DeCarlton, the well-known character actor and co-director, would become an actor became evident when he ran away from home at the age of thirteen with a traveling minstrel show. He became known throughout the country as "the Wonderful Boy Soprano," and if we are fortunate we'll hear the voice once more when the Screen Club's big affair is run off at a New York theater.

Mr. DeCarlton began his real stage career in Boston, Mass., where he joined a stock company and met with such success that he organized his own organization under the name of the DeCarlton Players. The popularity of this company was evidenced by its continued appearance at one theater in Boston for over eight years. Mr. DeCarlton next turned his attention to vaudeville, and was one of the pioneers in presenting the legitimate drama on the vaudeville stage.

About four years ago Mr. DeCarlton joined the Reliance Company, under Director Edgar Lewis, to play characters, and in a short time was made his assistant. Since that time he has assisted Mr. Lewis in all his feature productions with the Fox Company, and has also supported such well-known stars as William Farnum in "The Gilded Fool," "The Nigger," and "Samson"; Dorothy Donnelly in "The Thief," and David Wall in "Captain Swift."

LICENSED FILMS

A Countless Count (Essanay, July 1).—It is possible that this single-reel comedy will be pleasing to those who do not demand a very high order of humor to tickle their risibles. It is aggravated slapstick throughout, utilizing every old and wornout gag of farce-comedy. The story deals with the irate father with a spoiled daughter who tries to marry her to a foreign nobleman. Naturally there is the mistake in identities and the introduction of a bashful lover masquerading as a servant, and, of course, the girl has her own way in the end. E.

Fate's Healing Hand (Biograph, July 1).—A slight story forms the basis of this single-reel drama, featuring Isabel Rea, in which two neighbors in a dispute over a boundary come to blows, and in the fight which follows for the possession of a rifle the wife of one of them is hit by a stray bullet and killed. Later the son and daughter of the two disputants fall in love and are married. The father of the girl, on learning of it, is deeply incensed and starts out to shoot his son-in-law, with the result that he accidentally shoots his daughter. The shot is not fatal, however, and he is brought to realize the sin of his desire for vengeance. E.

Hunting a Husband (Vitagraph, July 2).—An old idea has been utilized for the foundation of this single-reel comedy, but it has been developed in such a manner that the picture proves interesting. A dying father consigns his young daughter to the care of a friend who, judging from the letter, thinks she is a little girl. When she arrives at the far Western ranch she proves to be a young lady, and the balance of the picture is taken up with the love story of the girl and the young ranch owner. E.

INDEPENDENT FILMS

Pathe News, No. 49.—Interesting and well-photographed news events of the week including an open-air gymnastic drill of Chicago school children; the opening of the new municipal swimming pool in St. Louis; ravages caused by the Spring flood at Fort Worth, Tex.; presentation of the largest American flag ever made to the city of St. Louis by the Million Population Club; the street car strike in Chicago; fashions for the seashore by Best and Company; and the launching of the superdreadnought *Arizona* at the Brooklyn Navy Yard. The official "Eyewitness" shown in conjunction with the Pathe News contained views of a French mountain battery in action in Alsace-Lorraine. E.

Benares (Pathe).—Another scenic on the same reel with Andalusian Scenery, this switching to the country of India where the natives, the fakirs, and some of their, to this hemisphere, strange customs are shown as the action with the unusual architecture in the background. There are many beautiful views. F.

Public Parks of Paris (Pathe).—A short tinted scenic showing the beautiful parks of the capital city of France. E.

Intimate Study of Birds. Part 2 (Pathe).—The second part of this beautifully tinted picture of bird life continues along the same general lines shown in the first part, showing intimate close-up pictures of various birds. E.

A SEASIDE BUNGALOW COLONY, refined and reasonably restricted, sells 4 room bungalows, $425; full size plots, fully improved, $175 up; monthly payments; two sandy bathing beaches; natural harbor for pleasure boats; famous ing grounds; superb Ocean views, yacht clubs, hotels, tennis and all out door sports; fare 9c; seashore and country combined; 45 minutes out. Excursions are often daily and Sunday; circular upon request. ACHE REALTY CO., 220 Broadway, N. Y. City

Thomas A Edison announces
an extra attraction

A Viola Dana
4-Act Feature
On the Regular Program!

Viola Dana

Broadway Child Star
and Marvel of
"The Stoning"

and

Robert Conness

in the

4-ACT FEATURE

"ON DANGEROUS PATHS"

The sweet and simple theme of a country girl adrift on treacherous currents in city life is eminently suited to the charming unaffectedness and brilliantly winning impersonations of the little star, Viola Dana. As in her famous screen contribution, "The Stoning," she is again the petite, self-willed little girl of the country side—the girl genius for whom Exhibitors have clamored since she stirred the country with her wonderful emotion painting in "The Stoning." Directed by John H. Collins, whose skill gives Miss Dana her best opportunities. Friday, July 23.

A bunch of comedians in the comedy, **"A Change for the Better."** Direction Will Louis. 1000 feet. Wednesday, July 21.

Sally Crute in the one-act melodrama, **"The Secret in the Cellar."** Direction J. W. Castle. Saturday, July 24.

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REVIEWS OF FEATURE FILMS

"EUGENE ARAM"

Four Reel Edison Adaptation of E. Bulwer Lytton's Work. Adapted and Directed by Richard Ridgely. Released July 9.

Eugene Aram, poet and dreamer ..... Marc McDermott
Housman, distant relative ..... Herbert Prior
Geoffrey Lester ..... George A. Wright
Walter, his son ..... Edward Earle
Roland Lester, his cousin ..... Bigelow Cooper
Madeline Lester ..... Mabel Trunnelle

While the outline of events here set forth might incline to the belief that here is a first-rate melodrama, such is not the case. To the contrary, the fact that you can take a first-rate drama and make a comedy of it, or change a comedy script into a burlesque at the director's will has been the inspiration of Director Ridgely and his chief actor, Marc McDermott, in making a deeply psychological study of Bulwer Lytton's celebrated character and in Mr. Ridgely's presenting as well, a poetic film.

Aside from the back and forth play of the action the offering possesses a basic motive on which the entire offering is founded and upon which, also, they have built their psychological structure. It is that of a poet and dreamer who innocently participates in a wanton murder, and who tries to live down the thought of his deed. It takes a Marc McDermott to carry such a character in its truer and deeper significance. It requires an actor of his particular artistry and capability in the very finest deeper attribute of such a character to be able to put the meaning across, and in him Director Ridgely had, as they say, his best bet. For McDermott succeeds in carrying throughout the entire four reels the dread of discovery, the biggest and almost the only holding power that the film possesses. His dread, his self-insistance that the voice within him is immaterial, his defying of memory as his nuptial day approaches, is, we repeat, some of the finest work this rare impersonator has yet done. McDermott may always be depended upon to rise to the occasion, or, what is more to the point, a good character in a strong script.

Director Ridgely also took the occasion to include as much "poetry" into the picture as he could. By "poetry" we mean beauty of camera work, of dissolves, of backgrounds, and of movement that would harmonize with the old-English times and dress. The lace ruffles, the wigs, and the courtly demeanor that we have come to regard as consistent with the times were at his full command and helped immensely of course, for the age itself was one of courtesy and the more amenable to poetic action.

The film opens in the attic study of one Aram, who is too poor to pay for his books but who hates to return them. So that when his poor relative comes to him with tales of a rich traveler at the inn, and the proposal that they take it away from him the next morning, poverty spurns him to the deed. He arrives shortly after the traveler is murdered, revolts in his gentle nature at the sight, helps to carry the body to a cave, and returns home to find he has inherited some money.

The years pass. Aram is now a school teacher with strange occasional fancies as his memory awakes to plague him. His love affair progresses nicely just the same, in fact he is a guest in the home of the rich girl he is to marry, when burglars enter one night, one of them being his nemesis, the poor relative. Blackmail follows as a matter of course. The man receives money, and promises to leave the country. But he does not. Now is the time at last that the son of the murdered man chooses to find out the perpetrators of the deed, and seemingly the events are still fresh in the minds of the people, for he unearths a skeleton. The shock of this unnerves the poor relative who charges Aram with the deed. Torn away from his bride-to-be the latter is taken to jail, tried, and on the testimony of the real murderer, condemned. In jail Aram tells the son the truth but it is impossible to change the verdict, and Aram is led to the gallows, bound, and placed, and while the light mercifully dims, the girl he was to marry is rehearsing the ceremony in her wedding gown and finery. It ends, it is true, rather sadly, but at least it makes a lasting impression.

Mabel Trunnelle works hard and effectively as usual in the leading female role. Herbert Prior, Edward Earle and Bigelow Cooper, as well as George A. Wright in a short part were all effective. Undoubtedly this is the strongest Edison release I have seen since "The Stoning."

F.

"THE ROMANCE OF ELAINE"

Twenty-seventh Episode of the Elaine Series Entitled "The Vanishing Man." Produced by L. D. and T. W. Wharton. Released June 28.

Elaine ..... Pearl White
Jameson ..... Creighton Hale
The German Agent ..... Lionel Barrymore
The Whiskered Man ..... ?

The general trend of this episode is not much changed for Elaine and Jameson are working in harmony in trying to preserve the secret of the torpedo model. This they take with them to the country house, where the spies are on their track, enter the room through the window, and actually possess themselves of the model.

The bearded countryman is on the job with a pair of field glasses, comes up with them, and in the struggle the model is ruined. Later he intercepts a heliograph signal exchanged by the spies, this being, as our readers probably know, the flashes transmitted by the reflection of the sun's rays in a mirror, a means that registers with startling intensity on the film. Still later the conspirators are seen wading into a waterfall, and with their patent helmets diving under the falls.

The scenery of Ithaca, where the "Elainers" are now situated, is probably as pretty as there is to find in the whole of New York State, and full advantage has been taken of this to make the offering, aside from its usual interest in the plot, as beautiful as might be.

F.

"ON DANGEROUS PATHS"

A Four-Part Modern Drama Featuring Viola Dana, Written by Sumner Williams. Produced for the Edison Company Under the Direction of John Collins, for Release July 23.

Eleanor Thurston ..... Viola Dana
Her Mother ..... Helen Strickland
Her Father ..... William West
Her Sister ..... Margaret Prussing
Roger Sterrett ..... Pat O'Malley
His Father ..... Frank A. Lyon
His Mother ..... Mrs. William West
Dr. Averill Sinclair ..... Robert Conness
Miss Montgomery ..... Grace Williams

"On Dangerous Paths" is the story of a foolish young girl who insisted upon learning the lesson of life through experience rather than take the advice of those who had already gone through the mill. It's only saving grace is that it is a story taken out of life, a story that nearly every young girl has to learn. Viola Dana in the leading role is winsomely pretty. As an unsophisticated young girl with the whole world before her, Miss Dana was eminently pleasing. Pat O'Malley playing opposite gave his usual finished performance, and the balance of the cast was good.

Though the recipient of the love of a very desirable young man and though she returns this affection, Eleanor Thurston feels that she must be independent and earn her own living. She leaves for the city and obtains a position as nurse in one of the large hospitals, where one of the young doctors with a reputation as a lady killer becomes infatuated with her fresh young beauty and pays ardent attention to her. She is carried off her feet and not realizing that his intentions are not honorable, is placed in a compromising situation from which she is rescued by her country lover.

E.

"THE FRUIT OF FOLLY"

The Eleventh in a Series of Twelve Moral Dramas Under the General Title Who Pays. Written by Will M. Ritchey and Featuring Ruth Roland and Henry King. Released by Pathe.

Mrs. Isabel Clay ..... Ruth Roland
Her Husband ..... Henry King
Mrs. Blake ..... Mollie McConnell
Horace Stone ..... Edward J. Brady
Russell Irwin ..... Daniel Gilfether

This three-part drama is a strong preachment against the pursuit of a folly showing that it inevitably ends in ruin and the picture presents the lesson in a convincing and able manner without the extreme exaggeration that is usually the practice in offerings of this kind. It is an artistic production in every way, with some particularly good acting by Ruth Roland, Henry King and a capable supporting cast.

Four separate and distinct people pursue Folly, one gambling, another drink, another unwarranted faith, and the fourth, women. A wealthy young wife has the gambling fever and keeps on until she loses a large sum of money which she cannot pay and is forced to give an I. O. U. Her husband, while drunk, forgets to renew a large note and as a result his firm is plunged into financial difficulties. Luckily he obtains information that the creditor came by the money they owe illegally, through the confession of a dying clerk. They place this confession in his wife's jewel safe. That night he becomes drunk again and discloses the information to the creditor, who uses the woman, holding the wife's I. O. U. to get the confession out of the safe. Then he in turn is ruined by his dallyings with several women, all of whom he has promised to marry. So in the end the four main characters in the story attain the inevitable result of the continued pursuit of Folly.

F.

The Crooked Path (Kalem, July 19).—The same appeal that a stirring sermon or, for those who prefer it, a page of the testament would have, is found in this three-part Kalem drama of the good and the bad man, and about Commandment Number Eight. "Thou Salt Not Steal" is the underlying thought, as from college days onward the one youth instinctively steals, while the other one grows up poor, but determinedly honest. The pilfered wealth of the dishonest man gains for him the girl, while the other accused of the money theft in the bank, where they are both now working, is sent away for two years. At the end of that time he returns, and finds work as engineer of a concrete mixer, even helping a prison acquaintance, who also wishes to live an honest life. This latter sees the dishonest bank clerk in the act of taking away all the money that the bank owns, and in the fight that follows each strangles the other to death. Director Vignola uses the flash back, and the shift from scene to scene better and more effectively than we have ever seen it employed. As a lesson on the technique of this particular device, the film is most worth while seeing. C. Doty Hobart is the author. Harry Millard and Alice Hollister take the leading parts.

F.

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With THE VITAGRAPH CO. OF AMERICA

STUDIO GOSSIP

THOMAS H. INCE, director general of the New York Motion Picture Company, announces that he recently signed a contract with House Peters, who has been starring in several recent Lasky productions, for a long term. He will appear as leading man in support of several of the women stars in the various producing companies of this concern. Lola May and Wedgewood Nowell have also been acquired by Director Ince.

TOM MOORE has decided to take a long vacation, needed after four years of almost constant work in Kalem pictures, and his association with that organization has been terminated. The vacation will be relieved by the writing of scenarios and the planning of several important productions. Mr. Moore has an unusually large following as a juvenile and has also met with considerable success as a director.

RUMOR HAS IT that Cyril Maude is interested in an English syndicate which is said to have secured some pumice deposits in the Imperial Valley in southern California. And now they say that the English actor only accepted the Morosco Photoplay Company's offer to appear on the screen in order that he and his associates could journey to southern California without arousing the suspicions of rival bidders for the precious pumice. 'Tis a thrilling story, and as Cyril is one of the wealthiest actors on the stage there is every possibility of this being just what he would do.

EUGENE MULLIN, one of the most popular photoplay authors of the Vitagraph Company, has been made a director. The title of his first picture sounds like a jinx, but we think Director Mullin has the ability to overcome it. His initial production is "One Performance Only."

FREDERICK BACKUS will be the assistant director in a new feature film produced by Hal Reid called "Thou Shalt Not Kill," based on the Leo Frank case.

WE HAVE always known that actors were a heterogeneous mass collected from all walks of life, but the publicity department of the Morosco studios goes us one better. In speaking of the difficulties of General Manager Eyton "in selecting and handling his players" for the new Cyril Maude production of "Peer Gynt," the press agent says: "In addition to his regular actors his manuscript calls for the acquisition and teaching of two frogs, three pigs, two foxes, two wolves, one St. Peter, five witches, five rats, four angels, and fifty negro slaves." Some collection of "actors," say we.

CARL M. LE VINESS, formerly director for the Eclair Company, has been engaged by Universal to direct Sidney Ayres and his company of Big U players, including Doris Pawn, Val Paul, and Rea Martin. His first production will be a two-reel story entitled "Around the Corner."

WHEN FANNIE WARD arrived at the Lasky studios at Hollywood, accompanied by fourteen trunks, she established a record for personal baggage until the recent arrival of Geraldine Farrar, when the record was smashed all to pieces, for the ubiquitous press agent counted thirty-nine wardrobe containers as they were transferred from the baggage car to the transfer truck.

EDWIN MORDANT, the well-known actor and stage director, will be seen in a prominent role in the Famous Players production of "Seven Sisters," with Marguerite Clark.

JOSEPH SMILEY is the director at work on the World Film production of Paul Armstrong's play, "The Renegade."

AMONG THE PLAYERS who will be seen in the World Film production of "Evidence" are Haidee Wright, who appeared in the Lyric Theater production of the play, Edwin August, Lillian Tucker, Richard Temple, Lionel Pape, Florence Hackett, and Richard Buhler.

VITAGRAPH DIRECTOR George Ridgewell had anything but good luck on the production of his first picture. Last week Arline Pretty, who is playing the title-role, "Sis," was nearly drowned when she miscalculated in diving into a lake and was carried to the bottom, running her arms into the soft mud up to the elbows. When she came to the surface she fainted and it took the combined efforts of Thomas Mills, who is playing the opposite role, and the camera man, Len Smith, to save her. After it was all over some one discovered that the scene was number thirteen.

GENE GAUNTIER is another player who narrowly escaped a fatal accident last week. To escape collision with another auto, Jack Clark, her director, turned the machine, carrying the two into a fence, and Miss Gauntier was thrown against an iron rail, sustaining very bad bruises over the entire head and cuts and abrasions on the face and neck. Mr. Clark was fortunately uninjured.

LOOK AT THESE NAMES!
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GERTRUDE ELLIOTT IN "HAMLET" ..... RELEASED JULY 7TH
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MARY NASH IN THE RELEASE OF AUGUST 4TH.
RALPH STUART IN "THE KICK-OUT" .. RELEASED JUNE 23RD
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ONE, THREES AND SIXES
KNICKERBOCKER STAR FEATURES

ON THE PACIFIC COAST

(*Continued from page 26.*)

Copied from the Bennie Zeidman "Special." All rights reserved. All the deserving Reliance and Majestic players in turn are being awarded vacations, and the latest Mutual player, who will be absent from the studio for a short period, is Mary Alden. Miss Alden has chartered a steam launch and with some of her girl friends is contemplating spending all of her vacation on the water.

Who's Who.

Howard Gayne, the Reliance-Majestic player. A nice gentleman from England. Larry Payton. Sometimes seen in "The Sea Wolf." Olga Gray, that temperamental person. Irene Hunt, the champion swimmer. Signe Auen, sometimes known as "Dimples." Francelia Billington, the champion stenographer. Director John B. O'Brien, the man with the strong mind. Joseph Belmont and Ray Myers, film producers. Director William Christy Cabanne, the chief martyr of "The Martyrs of the Alamo." A. D. Sears, champion monologist, and others.

Clarence Badger, one of the oldest of the Universal's employes, has been placed in charge of a second Joker company.

"And along came Ruth, and stole my heart away." Yes, they were not all Ruths down at the Santa Fe Railroad station at 2.30 on the afternoon of June 28, when the big Biograph company, over a hundred strong, started on their return trip to New York.

Surrounded by relatives, admirers, reporters, photographers, friends, etc., members of the company began to appear shortly after two o'clock, and from that time on until after three, when the big steel private train slowly pulled out of the station, it was one continuous round of "Good-by" and "Good luck."

Of course, every one tried to appear happy and gay and smiling as the cameras clicked, but even some of the players, who were going back to homes and loved ones that they had not seen in six months, could not help feeling some regret in leaving California and their friends here.

A few days will be spent in San Francisco, seeing the Exposition, and then off for "Dear old Broadway" and that big Biograph studio at 175th Street.

Some new faces were seen, having joined the company here, chief among them being Raymond Nye, who has made quite a reputation for himself since becoming a member of the company. Also J. Farrell MacDonald. Among those missing were Peggy Reid and Harry Carey, who have gone to other companies.

The company expects to return again in six months and we certainly hope they do.

Pat Powers is expected out at Universal City from New York within the next few days. All carpenters are warned to keep out of sight.

Out at Universal City they have a fellow known as Hocum Beebe. He states that he is the best press representative on the Coast, and while we agree with him we must say that some people can get by with murder.

May we ask Mr. W., sometimes found around the Bosworth studios, what is the secret about Macklyn Arbuckle? Of course, we are not curious but we would like to know who is to direct "Home and Politics," in which Mr. Arbuckle will be seen. If it was Mary Pickford we could readily understand this publicity stunt.

J. VAN CARTMELL.

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REVIEWS OF FEATURE FILMS

"A DIGNIFIED FAMILY"

Three-Part Essanay Drama Featuring Ruth Stonehouse. Written by Joseph A. Roach and Released June 26.

Douglas Carter, the father .... Grant Foreman
His Wife, Mrs. Carter ..... Marion Skinner
Melville, the undignified ..... Eugene Acker
Lioness Ann, the primitive ... Ruth Stonehouse
Jim Barth, her father ..... James Gollohan

Ruth Stonehouse comes rather near our conception of the ideal screen actress because she not only possesses the requisite good looks, but she works hard and effectively and seems to put more thought of her own into her parts than most that we know. Take the present part, for instance. Many have attempted the roles of woodland sprites, the kind that grace dells with scant clothing and look young and elfish. Now Ruth Stonehouse is one of the few experienced actresses to our knowledge who can do it, and just to prove that she is not what she seems, later on she takes the part of the matured girl who has taken advantage of an education to be moulded according to the latest decree.

The part is no sinecure, for she is discovered as the illiterate daughter of the whiskered old mountain father, the latter determining to put her to school. The open air school happens to be in charge of a young man who may be said to be "In Dutch" with his folks, who believe in the aristocracy of their kind, while the young pugilistic and athletic man has the most democratic of ideas.

In the woodland the strange romance has hardly begun when the rest of his family follow to admonish him on the impropriety of his work. His brother promptly falls in love, the family, of course, trying to dispell whatever intentions he had. This angers the girl, who assents to a finished education, and this obtained, she is introduced by a mutual friend to the rest of the young man's family, who now do not recognize her.

What follows is perhaps not quite as well done as the beginning, for it leads somewhat suddenly to an engagement with the brother and the equally abrupt breaking off of the match in favor of her benefactor.

This idea of dignity and caste is the underlying motive, and aside from the work of Miss Stonehouse would in itself be sufficient to make the picture a good one.

F.

"THE PATH TO THE RAINBOW"

A Three-Part Drama Featuring Ormi Hawley and Earl Metcalf. Written by Shannon Fife and Produced by the Lubin Company Under the Direction of George Terwilliger, for Release June 30.

Henry Grayson ..... Arthur Matthews
Ed. Hardy ..... Earl Metcalf
Briggs ..... Herbert Fortier
Bank Teller ..... William H. Turner
Architect ..... Peter Lang
Butler ..... George Bliss
Frances ..... Ormi Hawley
Julia Mills ..... Florence Hackett

Both Shannon Fife and George Terwilliger are capable of much better work than is evident in this picture. There was little about the story that was startlingly original and we doubt very much whether an elderly business man, irrespective of the depth of his immersion in the sea of love, would spend most of his working hours mooning over the photograph of a young girl. When a man has reached the age of forty he has effectually learned the art of separating the head and heart, and does not go about with the actions and expressions of a callow sophomoric youth suffering the first stages of calf love.

Ormi Hawley and Earl Metcalf were pleasing in small parts, most of the action being centered around William H. Turner as the young bank clerk, and later the elderly exponent of sighs and longings for his fair Dulcinea, and it was this characterization by Mr. Turner at which the shafts of our censure are aimed, although both the author and director are directly responsible for it.

A bank teller, with a great longing for children, falls in love with a wealthy girl and just as he is about to propose is startled by the announcement of her engagement to his best friend. In his great sorrow and longing he adopts a little girl from the orphan asylum and, years later, when he has achieved a position of wealth and influence, he is just about to propose to her when she announces her engagement to a young man of her acquaintance. His first love becomes widowed and fortuitously appears at his bank, where the relations of his youth are renewed and the picture closes with a double wedding.

E.

"BRAGA'S DOUBLE"

Two-Part Essanay Feature Beginning a Series of Adaptation of Henry C. Rowland Stories. Released June 22.

Senor Braga ..... } Sheldon Lewis
Taylor, American ..... }
Dominica, the Gentile thief ..... Nell Craig
Gaston Legrand, of the police .. Ernest Maupain
Fernand, his assistant ..... Frank Dayton

To those who have read the clever stories of Henry Rowland written for the magazines during the past few years, the stories about Dominica, the young lady who was a thief for the excitement of the profession rather than for the gain, who was played against Legrand, the clever criminal, will not be surprised that they should make good screen material, and also, being told that they are really fine adaptations, need not be assured that they are worth while seeing.

These adventures take place in Paris, for which it is only necessary to conceal the license of an auto, or choose a limited amount of ornate masonry for the exterior of a house and by keeping the story discreetly indoors make a very nice France indeed out of almost any bit of cosmopolitan America. Sheldon Lewis does some fine work in his double part, so fine, indeed, that we never suspected he was playing both roles. Nell Craig makes an effective leading villainess if not the delicate creature that the author imagined. Ernest Maupain helps complete this most enjoyable and believable triangle.

The rest is the story, where Legrand tries blackmail against his cornered enemy, Braga, and the latter attempts to dispose of him that evening. To do this he has his accomplice, Dominica, hunt up an exact likeness of his, who happens to be an American mining engineer. Thus while Legrand thinks he has his victim trapped in the cafe where the meeting is to be, his enemy is in reality on the wall overhead prepared to plunge a dagger into him. A bit of misplaced mortar averts this fate, Legrand gets away, and sits puzzled at the double identity of his enemy. The American meanwhile sails for home, while the girl's thoughts are very much with the ship on which he has left. The scenario includes the clever details and logical handling with which the author distinguished his original stories.

F.

"THE GODDESS"

The Seventh Chapter in the Vitagraph Serial Written by Gouverneur Morris and Charles W. Goddard and Featuring Anita Stewart and Earle Williams. Produced Under the Direction of Ralph W. Ince for Release June 20.

Celestia, the Goddess ..... Anita Stewart
Tommy Barclay ..... Earle Williams
Professor Miles Stilleter ..... Paul Scardon
Gordon Barclay ..... Frank Currier
Amos Blackstone ..... Thom Brooke
Marvin Semmes ..... Charles Wellsly
Freddy the Ferret ..... William Dangman
Nellie, his sister ..... Mary Anderson

This chapter in this thoroughly delightful serial gives the first indication of how the Goddess in reforming the world is unconsciously to work for the benefit of the millionaire triumvirate who inspired her mission, and though the indication is given, it is so slight that it would be unfair to comment on it until some later chapter explains it at greater length. The setting of the picture still continues on the East Side of New York and shows the Goddess executing the various details of her inspired mission. Most of the picture is taken up with scenes in one of the East Side clothing sweatshops and the heroic work of Celestia in saving the girl operators when the place catches on fire and her own rescue by Tommy Barclay. The fire scenes were poorly tinted and lost much of their effect thereby. Celestia consents to marry Tommy Barclay, just after he has been disinherited by his father because he refuses to give Celestia up and marry the girl of his father's choice. The chapter closes with Tommy leaving to look for a job in order to secure the necessary funds with which to support a prospective wife.

E.

"THE LORELEI MADONNA"

Vitagraph Feature in Three Parts Released July 20. By L. Case Russell and Directed by Rollin Sturgeon.

Alma, the Lorelei ..... Alma Reuben
Malcolm, the artist ..... Juan De La Cruz
Father Paul ..... George Stanley
Mr. Morrison ..... George Kunkel
Alice Moore ..... Marcia Moore
La Farge, pearler ..... Edgar Keller
Dive Keeper ..... J. A. McGuire

Encouragement deep and great must be the feeling that a picture may be a picture, in the every-day sense of it, and be still as different as this three-reel gem of the screen. It differs from other features in just so much as a painting does from a series of photographs.

"The Lorelei" is a French half-breed girl who reposes during the day in a South Sea atmosphere and amuses at night a room full of men and women of means and not overly particular as to their company. To this port comes a trader and his young nephew, the latter in search of worldliness after a secluded bringing up in the convent walls since the death of his mother in his early years.

We can well understand why such a script was sent to the Western studio to be made, firstly for the proper mission settings and atmosphere, secondly for the proper South Sea backings and principally we suspect because, given a good script, Director Sturgeon would know what to do with it, even lacking the facilities that Spanish architecture and Fair "joy zones" might contribute.

The work of Alma Reuben and Juan De La Cruz as the two leads was excellent. The picture derives its name from the fact that the youth, grown to young manhood, is a painter with an ambition to fill the only remaining niche with a subject that will be worthy of the mission walls. The bringing in of a neighboring girl serves to have her fall in love, but leaves him cold. The painting shows it. It is then, in the South Sea, that he meets this Madonna, as he thinks, that he paints his great work, the love in him speaking forth, and the painting is done before, in a series of dramatic scenes, he learns the truth.

F.

Selig

"A TEXAS STEER" Is a Selig Red Seal Play, in five uproarious romps, released through V.L.S.E., Inc., 1600 Broadway, New York, and Branch Exchanges on July 26th. Refined comedy featuring Tyrone Power.

"THE ROSARY," a Selig Red Seal Play in seven reels, Scores a Hit!

Selig Regular Program for Week of July 19th

"MOTHERHOOD" A Selig Diamond Special in three reels, released in regular service on Thursday, July 22. Another one of those big smashing stories which please the Exhibitors and the public. An all star cast of players supporting Bessie Eyton.

"THE SHADOW AND THE SHADE" is a two-reel special written by Ellis Parker Butler, featuring Stella Razeto.

"THE FOREMAN OF BAR Z RANCH" A one reel Western with Tom Mix. Released Tuesday, July 20th.

"AT THE FLOOD-TIDE" is a one-reel drama of heart throbs, with Edith Johnson, released July 21.

SELIG JUNGLE-ZOO PICTUREPLAY A story in which wild beasts enact realistic parts. Released Saturday, July 24th.

"Scoops" is another name for the Hearst-Selig News Pictorial

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REVIEWS OF LICENSED FILMS

A Deed of Daring (Kalem, July 17).—An episode in the Hazards of Helen Railroad Series, featuring Helen Holmes, in which the daring young lady performs her usual quota of nerve-thrilling stunts. In this picture in pursuing some smugglers, trying to get Chinese into the United States, she uses an express train on a double track road to overtake the freight in which the criminals have concealed the Chinese, and as the fastly moving train overtakes and passes the freight Helen swings from it to a bridge, and then going hand over hand along a rope until the freight passes underneath when she drops to the roof of a box car, with the result that the smugglers are captured. It was, indeed, a nerve-racking stunt. E.

The Straight and Narrow Path (Kalem, July 14).—An episode in the Girl Detective Series, produced under the direction of James W. Horne, and featuring Marin Sais, that is a good example of a well-produced moving picture play, although there is little about the story that is startlingly original from the standpoint of a detective yarn. Particular care has been taken with the settings, and the scenes showing the stag party, given by the manager of the department store, were well done. The owner of a department store complains to the police that he is being systematically robbed, and the girl detective is given the case. She deduces that it must be some one high in authority, and has the offices so wired that any one turning on the lights in the cashier's office lights a light in the president's office. This little plan is effectual in apprehending the manager of the store as he is robbing the safe. Much of the picture is taken up with scenes showing the fast life of the store manager, and his attempt to seduce an innocent young girl, one of the clerks in the store, and her fight to remain on the straight and narrow path. E.

A Hot Finish (Essanay, June 24).—At just what point the dream starts, you are unaware, so closely is the dream knitted to what preceded it. Yet the farcical way in which the characters carry on after a certain point should be plenty of warning to an audience to appreciate the fine points of the delusion as it is worked out. The offering starts with the girl, reading the book which is to teach her how to act. At a certain point we are apprised of the presence of an actor gentleman, who thereafter in strictly and high-class burlesque fashion proceeds to comport himself as an actor out of a job might be expected to behave were he eccentric, ravenous, and without manners of any description. The seemingly sad part, where the girl is reduced to poverty, and stabs her landlord in the back as that individual would collect rent, turns out to be the end of an act in which she and her actor friend are starred, but just then her former father wakes the girl out of her pleasant reverie. It is excellent material and well acted, especially in the two leading parts. F.

The Stolen Case (Mina, June 24).—A usual case of a convict who escapes and who masquerades as the prince, expected at the home of the newly-rich family leaves the honors in the hands of George Ovey, and Albert MacQuarrie, the convict, and the prince, respectively. The girls are Goldie Colwell and Dolly Larkin, and they and their family sit by, while the unmannered convict performs feats that one would imagine should excite the curiosity of even a newly-rich family. One fault with this sort of an offering is that it leaves nothing to be found out. It ends with the arrival of the keepers. Milton H. Fahrney directed. F.

Her Convert (Biograph, June 24).—The presence of a cracksman and a mission worker as taken by Harry Carey and Claire Mclowell is quite enough to lend the character part of the picture prominence, but the injection of more materials and people with which to fill up a rather clumsily gotten together script seems to rob this one-reeler of complete charm. Material it possesses a-plenty, enough almost, if well carried out, to have demanded more than the conventional thousand feet. The story is quite understandable in the effort of the girl to convert her safe-cracking mission acquaintance. Then come the honest and the dishonest manufacturers who would pay for and steal, respectively, her father's plans for invention, and the convert is useful in the family into which he is to marry by stealing back the plans after the dishonest manufacturer has secured them. Anthony O'Sullivan directed. F.

Love's Way (Vitagraph, July 9).—A slightly interesting comedy-drama featuring Edith Storey and Antonio Moreno, in which a young girl causes the arrest of a wealthy young masher, and then, through pity, falls in love with him. His thirty days in jail serves as a salutary lesson, and on his promise to remain straight for a year and devote himself to making money enough to provide a home the girl promises to marry him. E.

The Revolt of Mr. Wiggs (Vitagraph, July 5).—A single-reel comedy with only one-reel funny scene, in which a very much henpecked husband on learning from a gypsy fortune teller that he has the blood of great conquerors and gladiators in his veins breaks up his wife's suffragette meeting by letting loose a large quantity of mice, and then forces her to take up her long-neglected household duties. Kate Price and Donald MacBride handled the leading roles capably. E.

Just Like Kids (Lubin, June 26).—Our candid opinion is that Mr. Epes Winthrop Sargent has never written a more stupid, more trite script. The manuscript would probably read something like this: Enter the Dutchman; he falls down of his own impetus, and, on arising, is kicked down by his friend. The next scene would entail a similar action for the ladies in the cast. We doubt if there be six scenes in the fifty or more that did not include some form of brick heaving, water throwing, or full-arm swinging. There is not a single instance where anything new is introduced, either in whole or in any part. It takes the case of a German family, and an Irish family, who take up the sides of their scrapping kids, and later brings in a "schutzen" crowd on the German side, and a small army of plasterers on the other. But the saddest part of the picture is that it manages to completely submerge the identity of one Billy Reeves, who up to the present release has been a highly capable and certainly most evident comedian. It is difficult to accept the tiresome actualities of such an inexcusable script, with the fine and forward practices that much type might lend us, not without reason, to expect. F.

The Girl Hater (Biograph, June 26).—The amusing tragic position with the audience in the confidence of the director is the position of the girl hater, whose father makes a slave of the girl he wished him to marry. Of course, an audience gets a good deal of fun from the situation, where the girl is worked mercilessly to the growing horror of the young man, who seeks to rescue her by marriage. Then the joke is explained to him by a delighted father. The spirit of the whole as well as the way it has been handled by Director Morrissey is most enjoyable. Gus Pixley, Jack Mulhall, and Irma Dawkins were father, son, and ward. F.

The Brand of Cain (Edison, July 10).—A single-reel drama, written by Bernard Clyde Flanders, and produced under the direction of Eugene Nowland, that has a good, strong story not too well acted. Two diamond hunters in South Africa quarrel over the possession of a large diamond, and in the fight one of them falls over a cliff, and is killed. The other returns to civilization, but his conscience will give him no peace, and he is forced to give up the girl he loves, sacrifice his ambition and the opportunities to attain it, and live in the wilderness as a hermit. Years later when he is an old man, two young men appear at his cabin in the woods, and after supper one tells of a surveying trip he made in South Africa, and the finding of a skeleton with the bones of the hand tightly clasped about what looked to be a diamond, but which proved on investigation to be only a piece of quartz. The old hermit recognizes the story as being the incident in his early life, and realizes that his whole life had been wasted for only a piece of valueless stone. E.

Cartoons in the Laundry (Edison, July 14).—This single-reel picture contains a well-produced and well-balanced mixture of light comedy and animated cartoons. It again introduces the animated grouch chaser with the usual laughable results. The cartoons were drawn by Raoul Barre. E.

FEATURE FILMS

The Wives of Men (Biograph, June 22).—If we could not encounter the average, then there could be no superior products, of course, which is at least one reason for being thankful for an average—meant in the true sense of the word—picture drama. Of course, a picture drama comes very much nearer a melodrama than does its stage parallel, and the presence of a few pistols, fights, and such material is only to be expected. You might take such a haphazard combination of basic dramatic motives, such as instinctive hatred, childbirth, the repaying of a debt of gratitude, and find an entirely different answer, and with this cast, which includes Gretchen Hartman, Alan Hale, G. Raymond Nye, and Helen Bray, make up an offering differing not very much from what we have here. It is, we repeat, the average picture drama. The foreman mistreats his wife and neglects his work for drink, while the engineer, who is called to supercede him, is likewise married, and, of course, incurs the immediate enmity of the man he has displaced. Matters drift along, with hatred growing all the time until a child is born into each household. As sacrifice, the wife of the foreman gives her child to take the place of the engineer's that did not live. Later, her husband dies, but she refrains from her instinct to reclaim the child (the engineer's wife not knowing of the subterfuge), because of the debt of gratitude which she owes for kindness to her dead husband. This is but a summary of action, two thousand feet allowing for a greater play than is here briefly indicated. F.

The Fortunes of Marianna (Selig, June 21).—The author who goes to the land of thieves for his material usually deals in altruisms in actuating his characters. For while we cannot, in this two-part feature, help but admire the very able and true direction that has succeeded in investing these characters with a real air about themselves and their surroundings, neither the director nor his predecessor, the writer, has allowed for what would happen to to the girl in these circumstances who would "snitch" on her brother and his gang. Retribution would be sure to follow. It is, for the most part, a drama drawn along lines not quite new. It puts into the mouth of the thief's sister an assortment of ill-worded English that is the inheritance of characters of this type, a mythical language, which writers are too prone to comfort to take the trouble to run down in its absurdity. It has her meeting the district attorney, and taking him to her room to remove a spot she had made accidently on his coat. Then the brother enters, and hides from the pursuing officers. So, seeing her environment, he takes her to his home and mother, where she is instrumental in preventing her brother and friend from robbing her new friends. Realizing her difference in station, she then secretly leaves, and overhears the plot to rob her benefactor of certain valuable and incriminating papers. She is able to prevent this, and, as reward, is taken back by the man with whom, by now, of course, she is in love. Stella Razeto makes a real individual character of the girl of the streets, hers being the principal part, while Lamar Johnstone is a most engaging district attorney. Edward Le Saint directed. F.

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